

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

LONDON, SATURDAY, AUGUST 3, 1861.

No. 1762.

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BRITISH ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE.

The NEXT MEETING will be held at MANCHESTER, commencing on WEDNESDAY, September 4, 1861, under the Presidency of

WILLIAM FAIRBAIRN, Esq. LL.D. C.E. F.R.S.

The Reception Room will be the Portico, in Mosley-street.

Notice of Communications intended to be read at the Association, accompanied by a statement of either on the author

will be presented to the President, and General Secretary, University

Museum, Oxford; or to R. D. DARSHBISHIRE, Esq. B.A. F.G.S.,

ALFRED NELD, Esq., ARTHUR RAMSEY, Esq. M.A., and Professor

EDWARD B.A. Local Secretaries, Manchester.

JOHN TAYLOR, F.R.S., General Treasurer,

6, Queen-street-place, Upper Thames-street, London.

ROYAL ACADEMY OF ARTS.—At a General Assembly of Academicians, held on TUESDAY the 28th inst., JAMES SANT, Esq. was elected an Associate.

JOHN PRESCOTT KNIGHT, R.A., Secretary.

UNIVERSITY OF DUBLIN.—The ELECTORSHIP of the PROFESSORSHIP of ARABIC and HINDUSTANEE will be held on THURSDAY, October 10, 1861.

Candidates are requested to send their Applications and Testimonials on or before that day to the Registrar of the University, from whom further Particulars may be learned.

By order,

JAMES H. TODD, D.D., Registrar.

Trinity College, July 1, 1861.

MIDDLE and UPPER SCHOOLS, PECKHAM, LONDON, S.E.—There is superior ACCOMMODATION for BOARDERS in the family of the Principal.

JOHN YEATS, LL.D.

HOME PARK HOUSE SCHOOL, adjoining the station, KING'S LANGLEY, HERTS.—The number of Boarders is limited to 12. The Terms, 30 guineas per annum, include every charge except for Instrumental Music. The School will RE-OPEN on THURSDAY, 5th September. A Prospectus will be sent on application.

J. T. V. HARDY, R.A.

WOOLWICH, SANDHURST, the LINE, and the CIVIL SERVICE.—SIX PUPILS are PREPARED for the above EXAMINATIONS by the Rev. G. R. ROBERTS, M.A., late Fellow of Corpus Christi College, Cambridge, and for some years one of the Mathematical and Classical Professors at the Royal Indian Military College at Addiscombe.—Address, "The Times, Croydon."

CIVIL SERVICE, WOOLWICH, &c.—GENTLEMEN are efficiently PREPARED for the CIVIL and MILITARY EXAMINATIONS, or for the UNIVERSITIES, by an M.A. of long experience as a Private Tutor in Cambridge, assisted by competent Masters in the various branches of the Service. Address, "The Rev. G. R. Roberts, Principal, 1, York-terrace, Paddington-Walls; or to Messrs. RELIEF ENTHORN, School Booksellers, 150, Aldersgate-street, London."

SEAWOOD HOUSE, GRANGE, in CART-MEL, LANCASHIRE.—Mrs. William Drury, Principal, assisted by a Resident Teacher, Scholarships being due in the above Establishment, for the education of young Ladies. BEGAN AGAIN (D.V.) on TUESDAY LAST, the 30th of July.—Prospectuses, &c., may be had on application.

MISS HOLTHAM, formerly of Bowdon, Cheshire, who receives a few Young Ladies requiring social yet strict companionship in their studies, will have a VACANCY for ONE PUPIL after the present Vacation, ending the 9th of August.—For Terms and References address Miss Holtham, 21, Powis-square, Brighton.

EDINBURGH ACADEMY, Y.

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Classical Masters.

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James Carmichael, University of Glasgow.

Mathematical Master—James Glog, LL.B.

Master of French and German Languages—J. G. E. Macleod, B.Litt., Agree of the University of Paris.

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The NEXT SESSION of the EDINBURGH ACADEMY will open on Tuesday, 1st October, at Ten o'clock, when Mr. THOMSON will OPEN THE FIRST OF THREE CLASSES.

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A New Department has been added to the School for the advancement of Young Gentlemen who mean to enter the Military or Civil Service, or to follow pursuits in which an extensive acquaintance with the Classics is not required.

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BOARDERS are received by

The Rector, 62, Great King-street;

Mr. Thomas, 1, Brandon-street;

Mr. Carmichael, 9, Saxe-Coburg-place; and

Mr. Maclean, Hasburn Cottage, Hasburn-place.

MILNER GIBSON TESTIMONIAL.

At a Meeting at Kendal's Hotel, on the 16th of July, in pursuance of Resolutions moved and seconded by Sir J. V. NICHOL, M.P., Sir CHARLES DOUGLAS, M.P., Mr. CORBET, M.P., Mr. J. WHITE, M.P., and Mr. W. N. ASHURST, it was determined to invite a PUBLIC COLLECTION towards a FUND for a TESTIMONIAL to the Right Honourable T. MILNER GIBSON, to corroborate the Final Abolition of all Taxes on Literature and the Press.

The Chairman of the Committee, Mr. WILLIAM EWART, M.P.; Treasurer, Mr. ROBERT CHAMBERS; Secretary, Mr. JOHN FRANCIS.

Arrangements are in progress for the formation of Local Committees at Dublin, Liverpool, Birmingham, Liverpool, &c., together with the Cathedral of Exeter and other Antiquities, with the examined and explained.—Tickets to be had of the Local Societies, Exeter, in London of the Treasurer, T. J. Pettigrew, Esq., Grosvenor-crescent, Brompton, and of the Curator, G. R. Wright, Esq., 60, Pall Mall.

By order of the Committee,
JOHN FRANCIS, Hon. Sec.

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MILITARY EXAMINATIONS.—COMPETITORS for Sandhurst, Woolwich, or the Royal College, and Candidates for the Royal Engineers, Royal Artillery, &c., are PREPARED in all the Branches (comulsory and optional) of their Programmes, at the Practical Military College, Sunbury, S.W.—Apply for Prospectuses, &c., to Captain LINDNER.

PROFESSOR GARDNER, F.E.S., &c., begs

to state that his LECTURES on the EXPERIMENTAL SCIENCES, fitted for gentlemen preparing for the Government and other Examinations, are now conducted at the Polytechnic Institution. The Lectures are delivered in the evenings, and are given gratis, and the facilities seldom afforded. Enquiries for the same Course of Lectures are made with Private Establishments, Institutions, &c. The Laboratory, under the direction of Professor Gardner, is open for Pupils. Private Study, Analyses, &c.—300, Regent-street, W.

GUY'S HOSPITAL.—The Medical Session

COMMENCES in October. The INTRODUCTORY ADDRESS will be given by W. ODLING, M.B. F.R.S., on

TUESDAY, the 1st of October, at Two o'clock.

MEDICAL OFFICERS.

Physicians—G. H. Barlow, M.D.; Owen Rees, M.D. F.R.S.;

W. W. Gull, M.D.; Assistant Physician—S. O. Habershon, M.D.; S. Wilks, M.D. F. W. Pay, M.D.

Surgeons—Edward Cook, Esq.; John Hilton, Esq., F.R.S.; John Birkin, Esq.

Anatomist—Alfred Poland, Esq.; Cooper Forster, Esq.; John Birkin, Esq.

Obstetric Physician—Henry Oldham, M.D.

Assistant Obstetric Physician—Braxton Hicks, M.D.

Surgeon-Dentist—T. Bell, Esq. F.R.S.; J. Salter, Esq.

Surgeon of the Eye Infirmary—John F. France, Esq.

LECTURERS.—WINTER SESSION.

Medicine—Owen Rees, M.D. F.R.S.; W. W. Gull, M.D.

Surgery—John Hilton, Esq. F.R.S.; John Birkin, Esq.

Anatomy—Alfred Poland, Esq.; Cooper Forster, Esq.

Physiology—W. W. Pay, M.D.

Chemistry—Alfred Poland, M.D. F.R.S.

Experimental Philosophy—Arthur Durham, Esq.

Demonstrations on Anatomy—Arthur Durham, Esq.; and Walter Moxon, M.B.

Demonstrations on Morbid Anatomy—S. Wilks, M.D.

LECTURERS.—SUMMER SESSION.

Demonstrations on Cutaneous Diseases—W. W. Gull, M.D.

Medical Jurisprudence—A. Taylor, M.D. F.R.S.

Material Medico—S. O. Habershon, M.D.

Midwifery—H. Oldham, M.D.

Ophthalmic Surgery—J. Salter, Esq.

Pathology—S. Wilks, M.D.

Practical Chemistry—W. W. Pay, M.D.; W. Moxon, M.B.

Botany—C. Johnson, Esq.

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WANTED, in a Superior School in Holland, a YOUNG ENGLISHMAN, to teach his NATIVE LANGUAGE, opportunity afforded for the acquisition of French and German. Salary £40., with board, &c.—Applications and Testimonials to be sent to Dr. YEATS, Peckham, S.E.

THE PROPRIETOR of a SMALL BOARDING SCHOOL for BOYS, in the North of England, wishes to meet with a Gentleman to succeed him at Christmas, 1861.—For particular address, A. C. G. of Williams & Norgate, 14, Henrietta-street, Covent-garden, London.

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Full particulars will be duly announced.—Admission, Half-a-Crown; Numbered stalls, £s. extra; Unnumbered reserved seats, 2s. 6d. These Tickets will be ready for delivery on Saturday morning, August 3, at the Crystal Palace, 2, Exeter Hall, and of the usual Agents.

BIRMINGHAM MUSICAL FESTIVAL, IN AID OF THE

FUNDS OF THE GENERAL HOSPITAL, on the 27th, 28th, 29th and 30th of AUGUST, 1861.

PRINCIPAL VOCALISTS.

MADEMOISELLE TITIENS,
MADAME RUDERSDORFF,
MADAME LEMMENS-SHERRINGTON,

AND
MADEMOISELLE ADELINA PATTI.

MADAME SAINTON-DOLBY,
AND
MISS PALMER.

MR. SIMS REEVES,	MR. SANTLEY,
MR. MONTEM SMITH,	AND
SIGNOR GIUGLINI,	SIGNOR BELLETTI,
SOLO PIANOFORTE, MISS ARABELLA GODDARD.	
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OVERTURE.....	(<i>Der Freischütz</i>)
SELECTIONS FROM OPERAS, &c.	WEBER.
WEDNESDAY EVENING.	
THE CREATION.....	HAYDN.
THURSDAY EVENING.	
A MISCELLANEOUS CONCERT, COMPRISED OF	
OVERTURE.....	(<i>Montezuma</i>) AUBER.
CONCERTO PIANOFORTE, (<i>In E flat</i>)	BETHEOVEN.
GRAND FINALE	(<i>Loreley</i>) MENDELSSOHN.
OVERTURE.....	(<i>Guillaume Tell</i>) ROSSINI.
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This Committee will ballot for and select places for parties (whether resident in Birmingham or not) who cannot conveniently ballot for their own places.

Applications to the Strangers' Committee may be made, either personally or by letter, to GEORGE WHATELEY, Esq., 41, Waterloo-street, Birmingham.

No application can be attended to unless it be accompanied by remittance of the full price of the places required.

LODGING.

Visitors desirous of engaging Apartments during the approaching Festival are requested to make application, by letter, to Mr. HARRISON, Music Warehouse, Colmore-row, Birmingham.

SPECIAL RAILWAY ARRANGEMENTS.

Have been entered into with the London and North-Western, Great Western, Midland, West Midland, and North Staffordshire Railway Companies.

PROGRAMMES.

Containing full details of the Performances, Days of Ballot for Places, Special Railway Arrangements, &c., may be had gratis on application to Mr. HENRY HOWELL, Secretary to the Committee, 34, Bennett's-hill, Birmingham.

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 - IV. Stanley's Eastern Church.
 - V. Virgin Islands.
 - VI. Recent Discoveries in Scottish Geology.
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- Edinburgh: T. & T. Clark; London: Hamilton, Adams & Co., and sold by all Booksellers.

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London, 37, Strand: J. H. & Jas. Parker.

THE LAW MAGAZINE and LAW REVIEW for AUGUST, being No. 29 of the United New Series, is this day published, price 6s.—A Trial for the Determination of the Powers of Jurisdiction determined; 3. Journal of a Gloucestershire Justice, A.D. 1715-1738-4. A Trial for Child Poisoning in Germany—5. Charitable Trusts—6. The Assizes—7. Old Wills—8. Round on Domicil—9. The Professional and Parliamentary Career of Lord Campbell—Notes of New Books—Events and Appointments of the Quarter, &c.

London: Butterworths, 7, Fleet-street, Her Majesty's Law Publishers.

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LONDON, SATURDAY, AUGUST 3, 1861.

LITERATURE

Memoirs of Marshall Hall, M.D. By his Widow. (Bentley.)

Marshall Hall deserved a written history of the very best kind. With all his faults of temper and discretion, of sensitiveness and egotism, he was not less an amiable man than a scientific inquirer with an intellect of noble proportions and lofty aim. In the world of physiological science he may fairly be ranked as the companion of Harvey and Bell; and if it were not invidious to draw comparisons between the master minds of modern investigation, it might be maintained that in respect of self-dependence and originality of thought, the discovery of the Diastaltic Spinal System merits a more liberal applause than that of the Circulation of the Blood, or than that of the division of the cerebral nerves into nerves of Volition and nerves of Sensation. Of course, the discovery of the True Spinal Marrow was led up to by prior speculations and observations. The circulation of the blood between the heart and the lungs had been described before Harvey made his splendid advance. Previous to Sir Charles Bell's dissections of the motor and sensitive nerves of the head and neck, Alexander Walker had promulgated the doctrine that the spinal canal sent forth separate nerves of sensation and volition. In the same manner, Marshall Hall was not without precursors vaguely striving after the truth, which he was the first to grasp securely and reveal to his companions. Haller, Whytt, Redi, Blane, and Prochaska had all directed attention to reflex nervous acts, but until Marshall Hall came to crack the round of the egg, reflex nervous function was not even a matter of conjecture. Dr. Hall was, therefore, a great originator, doing for the spinal marrow what Harvey had done for the sanguineous circulation and Sir Charles Bell had effected for the cerebral nerves. Of all the physicians of the present generation, he was emphatically the hero of medicine,—fearless and indefatigable in inquiry, free from even a taint of prejudice, with intellectual sympathies so large and universal that passionate enthusiasm for physiological investigation could not contract them. He was, moreover, a keen observer, a brilliant talker, and a man whose sense of honour was as delicate as his benevolence and piety were sincere and earnest. Such a person deserved no ordinary memoir. As one of the few Men of the Time who will be of interest in *future times*, his career ought to be fully and worthily portrayed before contemporary evidence is, like his voice, silent in the grave.

Of Mrs. Hall we wish to speak with respect. Her labour has been one of pious love, and now that she offers its result to the public, she does so with an avowal that no one can be more aware than herself of its great deficiencies. She tells us that at one time she hoped her husband's memory would have enjoyed a fitting chronicler in "an able physiologist." Missing such an historian, the Doctor will be handed down to posterity by an affectionate and idolizing wife, a memorial of domestic love being raised on the ground which ought to be occupied by a monument of historic significance. In this consideration lies the objection to the present memoir. Wives should honour their husbands, not write their biographies. With pen in hand delicacy will restrain them from saying much that ought to be said,—much that they only know and dare not in their own per-

sons say, but could with propriety and benefit communicate to writers less intimately connected with the objects of biographic portraiture. No woman can be supposed to speak of a departed husband with impartiality. To criticize a dead man's failings would in a widow be indecent; and when she praises him, though her words fall within the strictest limits of truth, those whom she addresses will invariably make large deductions from their proper significance in consideration of the personal devotion which is presumed to inspire them. To carry full weight with the public, a biographer must impress his readers that he is a faithful witness, and not an advocate. The historian of a life, like the narrator of any story of public events, must seek permanent influence by creating a belief in his moderation and credibility. Such influence a wife speaking in behalf of, or against, her husband can never obtain. The reasons which deprive her testimony of force in a court of law, weaken it in the jurisdiction of literature. Moreover, another grave objection to the biographic testimony of a wife is that, apart from conjugal affection, it must necessarily labour under the suspicion of being one-sided and incomplete. What woman knows all the life of her husband—every turn and winding of his professional contentions? There must be much in the career of every man playing a prominent part in the drama of life, which he either cannot or will not impart without reserve or change of colouring to his wife, and yet which she is not likely to learn from any other source. The principal causes which disqualify a widow as her husband's biographer are therefore three:—much that she knows, and which ought to be told, she is prohibited by wifely duty from saying; that which she knows and does say loses half its effect when she says it; and much that ought to be said, she is not likely to know.

Born at Basford, near Nottingham, on the 18th of February, 1790, Dr. Marshall Hall used to reckon his age by adding ten to the current year of the present century. Descended from the family of Hall of Grantham, whose pedigrees may be found in the *Heralds' College*, he was the son of Robert Hall, a cotton-manufacturer and bleacher, who was well known and much respected in the counties of Nottingham and Lincoln. Neither wealthy nor highly educated, this gentleman was remarkable for integrity, benevolence, and active intelligence. A correspondent of John Wesley, he occupied a conspicuous position amongst a section of religionists little favoured by the surrounding gentry. In the year 1797, on the separation of the Methodists, Mr. Hall was attached to the "New Party," which was supposed to be disaffected to the Government. The division of the Methodists and Mr. Hall's adherence to the Reform party were matters of sufficient importance to arrest for a moment the attention of the House of Commons, when in answer to some observations made, Mr. Robert Smith, afterwards Lord Carrington and then M.P. for Nottingham, rose and said—"As long as that gentleman (Mr. Robert Hall) is connected with the disaffected body, all will be safe and right; there will be nothing wrong." Thus respected by the local gentry, Mr. Hall was at the same time so favourably regarded by the populace, that when the Luddite riots were at their height, he received a letter from "Ned Lud," assuring him that not a hair on his head should be touched. Mr. Robert Hall's chief claim to recognition by the present generation, however, rests on the fact that he was the first English bleacher to use chlorine to whiten his

cotton. Immediately on Berthollet's discovery that this gas would discharge vegetable colours, it occurred to Mr. Hall that its employment in cotton-bleaching might be substituted for the tedious and cumbrous process of exposure to light and air. He submitted his thought to Dr. Priestley and Mr. Henry of Manchester, but they did not encourage him to act upon it. When the leading chemists of the day thus entertained his proposition, it is not to be wondered at that his illiterate neighbours ridiculed it. Nothing dismayed, Mr. Hall carried out his experiments on a scale that induced derisive spectators to designate his factory "Bedlam." A brief period, however, resulting in success, taught his deriders that they had exercised without due caution the privilege of folly:—

"Prof. Liebig, in his *'Letters on Chemistry'*, thus alludes to it as an object of national importance, and as one of the links upon which the maintenance of our colossal manufacturing system depends:—But for this new bleaching process, it would scarcely have been possible for the cotton manufacture of Great Britain to have attained its present enormous extent—it could not have competed in prices with France and Germany. In the old process of bleaching, every piece must be exposed to the air and light during several weeks in the summer, and kept continually moist by manual labour. For this purpose meadow land, eligibly situated, was essential. Now, a single establishment near Glasgow bleaches 1400 pieces of cotton daily, throughout the year. What an enormous capital would be required to purchase land for this purpose! How greatly it would increase the cost of bleaching to pay interest upon this capital, or to hire so much land in England! This expense would have been scarcely felt in Germany. Besides the diminished expense, the cotton stuffs bleached with chlorine suffer less, in the hands of skilful workmen, than those bleached in the sun; and already the peasantry in some parts of Germany have adopted it and find it advantageous."

The sixth of eight children, Marshall Hall, in early childhood manifested force of character in his curiosity about theological mysteries—in his fondness for reading such works of imagination as '*The Pilgrim's Progress*', '*Robinson Crusoe*', and the '*Arabian Nights*', and in the ease with which he learned by heart the chapters of the Bible which his pious father required him to commit to memory. The child's preliminary education was not a liberal one. At the academy of the Rev. J. Blanchard, of Nottingham—the same school at which Henry Kirke White was educated—he received the rudiments of an English education, and learned French, till he was fourteen years of age, when he was taken from his studies, and apprenticed to Mr. Moor, a chemist of Newark. Whilst at Newark he became sensible of his want of education, and, young as he was, he resolutely set to work to master the difficulties of the Latin Accidence. Soon he was able to write Latin exercises, which he regularly sent over once a week to his friend the Rev. Robert Almond, then curate of Basford, for criticism and correction. He found time also to acquire some facility as a flutist. The boy was seen to be ambitious,—fretting against his position,—bent on rising in the world, and ready to make all the exertions and sacrifices necessary for such a rise. One morning a friend found him at work before daybreak over his medical and chemical books. "I am determined to be a great man," cried the boy, when his friend expressed surprise at finding him thus engaged. Robert Hall, in due course, saw that the boy had a sound foundation for his ambition,—that his resolve to distinguish himself was no mere restless craving

of vanity. It was therefore decided that young Marshall should go to Edinburgh and study medicine,—and thither he went, in 1809, when nineteen years of age.

Early and late the zealous student worked. At night he toiled at his books, and at early dawn he was in the dissecting-rooms. In the same spirit he regularly assisted Dr. Andrew Fyfe in getting the preparations "ready for demonstration to the anatomy class." "There will be no one there," the students soon became accustomed to say to each other, "but the student with the brown greatcoat on, assisting Fyfe to dissect the preparations for demonstration." At Edinburgh, too, the industrious student "in the brown greatcoat" commenced his career of authorship, publishing several papers on "Chemistry" in *Nicholson's Journal*, and sending contributions to the *Edinburgh Medical and Surgical Journal*. He mixed but little in undergraduate society; but the esteem in which he was held by his fellow-students may be judged of by the fact that, with a very large majority of votes, he was, in 1811, elected Senior President of the Royal Medical Society.

Taking his degree, in June, 1812, Marshall Hall paid a visit to Nottinghamshire, and then returned to Edinburgh to fill, for two years, the office of Clinical Clerk, or Resident House Physician, to the Royal Infirmary at Edinburgh. Quitting his Alma Mater, in 1814, he accompanied a gentleman to Paris, and then proceeded alone, and on foot, to Göttingen,—the trip being made at a time and under circumstances calculated to print it deeply on his mind.—

"He made the journey from Paris to Göttingen alone, and on foot, a distance of 600 miles, during the month of November, 1814. The tract of country which he thus traversed had very recently been the seat of war, and presented many perils to the lonely pedestrian. As the shades of evening approached, he frequently pursued his way along the forest-road with a cocked pistol in his hand, for fear of wolves. Once he missed his way, and in endeavouring to recover it, was benighted, and took refuge in a lonely cottage—not, however, to sleep; for all around were seen rusty implements of war, which had been gathered in the track of the armies—that of Napoleon flying towards Paris, and that of the Allies closely pressing upon his rear. His host was a maker of *sabots*, and he was heard moving about through the night. The pistol was again in readiness. As morning dawned, a few francs were laid on the table, the door gently opened, and the free air and the track across the plain recovered. The route now led through Verdun—too well known to some of our heroes in misfortune—Metz, Mayence, and Giessen. At Göttingen he made the acquaintance of the venerable Blumenbach."

Returning to England, in 1815, the young Doctor settled at Bridgewater. When Arbuthnot, in early life, sought patients in Dorchester, he found that town so healthy, and so well supplied with medical practitioners, that he could not pick up a fee. "Where are you off to?" asked a friend who met him riding in the direction of London. "To leave your confounded place," was the answer, "for a man can neither live nor die there!" Marshall Hall had much the same charge to bring against Bridgewater; and, after six months' trial, he left it, and in the February of 1817 fixed himself at Nottingham, where he speedily obtained a lucrative practice amongst the wealthier families of the neighbourhood. In that town, where one of his sisters had become the wife of a surgeon, he remained till the August of 1826, busy with the duties of his practice, and the composition of many valuable contributions to medical and scientific literature. As at Edinburgh and Bridgewater, he never permitted himself to be seduced into society, his very intimate friend,

the Vicar of St. Mary's, Nottingham, never having the pleasure of entertaining him at dinner during the whole time of his residence in the town. Some of the glimpses given of his laborious life at this period afford a striking contrast to the comparative ease of a metropolitan physician's career.—

"I never knew him to accept an invitation of pleasure; I believe he never dined from home; at least I know that near to him and intimate with him as I was, I never could persuade him to dine with me; in fact, I think he never dined at all, but like the celebrated Dr. Glynn, of King's College, Cambridge (whom I had often seen in my boyhood), he only ate at such times as hunger or thirst compelled him to resort to a corner table for a morsel of whatever he might find there constantly provided for him. At the commencement of his practice he kept one or two riding horses, afterwards three or four, as that practice increased, riding them on all occasions, however near or distant his patients might be, the distances often being very great. This mode of conveyance did not long continue; the exertion and exercise proved too fatiguing, and he had recourse to a gig, and a servant to drive it; by which means he was not only less worn and harassed, but was enabled to read as he travelled. In my daily constitutional walks I frequently met him, when a short conversation uniformly ensued, mostly relative to the subject of his contemplations. I observed that he was never without a Bible at his side, together with divers medical periodicals."

Some, perhaps, would prefer that he had kept his Bible occasionally in his coat-pocket, or under the cushion of his gig, and out of sight, when he was not using it. It would, however, be wrong to suppose that Marshall Hall was capable of hypocrisy of any kind. There was in him no touch of cant. Active and manly, he was a true and simple man, with no false shame of his opinions, nor fear of misconstruction being put on his conduct. He carried his Bible about the country because he enjoyed reading it at odd moments; but his pious temper did not make him a whit the less a bold rider. "How is it that your horses never fall?" a friend asked him. "I never give them time to fall," was the reply.

The year that saw him settle at Nottingham, saw also the publication of his work on "Diagnosis," the merit of which was immediately and cordially acknowledged by Matthew Baillie in a letter to the young author:—

"Dr. Marshall Hall, being in London some months after the publication of the 'Diagnosis,' called upon Dr. Baillie, who received him very kindly and said, 'I hope your father is well; I, for one, am much indebted to him for his extraordinary work on 'Diagnosis.' When Dr. Hall modestly told him that he, not his father, was the author of the work, Dr. Baillie exclaimed, 'Impossible! it would have done credit to the greatest headed philosopher in our profession.' He then invited Dr. Hall to breakfast with him."

Successful in practice as Dr. Hall was in Nottingham, he pined to try his strength in town. He was still a young man ambitious for distinction, and he felt confidence that in London he should achieve a first position in his profession. In the August of 1826 he, therefore, visited London, and never returned to practise in the provincial town. His brother-in-law records:—

"The Doctor left Nottingham for London without saying word to any one. When he had been there above a week, Mr. Oldknow, with a serious face, made inquiry about his return on account of his duties at the General Hospital. I wrote to him, and he answered my letter by saying that he should not return to Nottingham; that I must sell his furniture, horses, gig, &c., and pay all his bills, which I found were very few. So little did he regard pounds, shillings and pence, that he left a number of guineas loose and unlocked in a

dressing-room drawer. Everything indeed was left as if he had only gone out on his usual daily round to visit his patients. Some time before this he had placed in my hands a mortgage-deed of 600*l.* On opening it, I found that it was drawn up in my name. I told him he could not claim a penny of it. 'Never mind,' was his reply; 'pay me the money when I want it.' In process of time he sent for portions of it. When I had paid him the whole sum, I asked for a receipt in full, and he wrote at the bottom of the account: 'Received all this—MARSHALL HALL.'"

Settling in No. 15, Keppel Street, Russell Square, Marshall Hall was at once in practice. The county families of his old connexion adhered to him, and the first season after his migration brought him plenty to do, insomuch that his receipts during his first year's London residence amounted to 800*l.* His professional brethren soon felt his influence in the discussion roused by his paper 'On the due Administration of Blood-letting,' which was read in 1828 at the Royal Medico-Chirurgical Society, and was published two years afterwards as a separate volume. To this work is due, in no small measure, the rapid revolution in medical practice that put an end to that excessive use of blood-letting which, a generation since, destroyed its victims by the thousand, but is now little more than a tradition preserved in the title of a medical journal, which was established when the pernicious system was at its height of popularity.

The position taken by the Doctor on his first coming to town steadily improved, the 800*l.* per annum of 1827 becoming 2,200*l.* in 1833, and advancing with comparatively little fluctuation to 4,000*l.* per annum. To some this income may appear small. But it must be remembered that Marshall Hall was very careless about fees, and, instead of using every opportunity to increase his income, persisted in indulging himself with an annual trip on the Continent, extending over several weeks.

The portion of Mrs. Hall's Memoirs open to the gravest objection is that in which she relates the tardy acceptance by the scientific world of her husband's discoveries. That the Doctor had solid grounds for complaint, and that he met with vexatious opposition, cannot be denied; but antagonism is what the promulgator of new views must expect to find. Indeed, there would be good reason for regret if the reverse were the case. If men were ready to surrender old opinions and admit new ones on the first advances of the reformer, they would be justly censurable for frivolity. The proselyte gained without discussion is not worth the trouble of winning. But in discussion the reformer is often quite as ready to find in his opponents personal enemies and interested persecutors, as they are quick to designate him a pretender. If in many cases they are too indolent to inquire, and are pleased to clothe their indolence in an assumption of disdain, so also in many cases he is apt to forget what is due to the feelings of men called upon to discard the doctrine on which they have for years relied, and to hold useless the learning they have with difficulty acquired. Thus it was with Marshall Hall and those who differed from him. In 1833, he read to the Royal Society his first paper 'On the Reflex Function of the Medulla Oblongata and Medulla Spinalis,' which was printed in the *Philosophical Transactions* of the year. In 1837, his second paper on the same subject, entitled 'On the True Spinal Marrow and the Excito-Motor System of Nerves,' was refused a place in the records of British Science; in short, it was rejected by the Council of the Royal Society. It is needless at this date to revive all the painful story of the battle of the Diastaltic

System on means, obstacles, history, and means, and v. new novel matter discovered to plan would be of their own p. on the how I have have conce The n. that what, of co mean so in conc by the sion was in sulte distin medi fende some Mar oppo tract nam find of al pose dish man ing was The Doc at th is gr the cuti Han him said que case estat per i, it was live to The sec "p gina suff fess and tam of ad con as sic

System, in which the scientific error was all on one side, whilst the other was by no means free from mistakes of taste and feeling. Marshall Hall met only with the same obstacles that all teachers meet, be they historians, critics, moralists, or economists, who aim at changing the intellectual condition of men of earnest natures and decided convictions. A nation of shallow and fickle sceptics would afford their new teachers little trouble, and would, without a struggle, embrace their new doctrines and hold to them—till other novelties crossed their path. But in the raw material of a race capable of producing new discoverers is a self-reliance which unfits them to play the part of children. Doubtless Dr. Hall would have preferred having all the members of the Royal Society and all the magnates of his own profession murmur assent to his statements on their first enunciation. But, considering how humanity and society are constituted, we have no hesitation in saying that it would have been alike ill for them, and him, and all concerned in the discussion, if they had done so. The mistake was not that the two sides fought, but that their fight was not an amicable one. And what, apart from the discourtesy and acrimony of certain individuals whom he was by no means slow to provoke, had Marshall Hall to be so indignant at? Broadly, his inquiries and conclusions were accepted with enthusiasm; by the intelligent members of his own profession scattered over the English provinces he was held in high esteem, and was steadily consulted; and in London several of the most distinguished hospital teachers and the leading medical journal from first to last cordially defended his doctrines from the attacks of unbelievers. Surely an originator thus treated had some reason for satisfaction. But, unfortunately, Marshall Hall was obstinate in regarding opposition as hostility, and criticism as detraction. The close of the contest, when his name was placed on the Council of the Royal Society, and he would have looked in vain to find a contemptuous adversary, points the moral of all the preceding exaggeration. To what purpose then does Mrs. Marshall Hall attribute dishonourable motives to those who were in many instances quite as conscientious in declining to accept her husband's conclusions, as he was honest in attempting to convert them? The lady compares the "persecution" of the Doctor to that which Harvey and Jenner endured at the hands of their professional brethren. There is ground for the comparison; no occasion for the word "persecution." There was no "persecution" in the case of either of the three men. Harvey had many opponents who differed from him, and frankly told him so. It is usually said that he suffered in his practice in consequence of the discovery. To make out such a case would be difficult; for when it has been established that his income was materially and permanently less after his discovery than before it, it remains to be shown that the diminution was attributable to no other cause. But Harvey lived to see his views adopted, and to be invited to the Presidency of the College of Physicians. Those who make so much noise about the "persecution" of Harvey seem to forget this. The "persecution" of Jenner is even more imaginary. Where is there any evidence of his suffering "persecution" at the hands of his profession? There was abundance of discussion, and it is to be trusted that the day is far distant when any such novel proposition as that of Jenner's for general vaccination will be adopted without discussion, general and long continued. Many persons, scholars as well as village dames, who took part in the discussion lost their tempers. Men like Dr. Wood-

ville and Dr. Moseley in the ardour of contention forgot the dignity of Science, but the result of the agitation showed how little they represented the higher qualities of their fraternity. The "persecuted" Jenner achieved in his profession both honour and popularity, and his portrait may be seen in Medley's picture of 'The Founders of the Medical Society of London,' in company with the likenesses of many of those distinguished brethren who are supposed to have "persecuted" him.

Over-sensitive and irritable as Marshall Hall proved himself in his bearing to public dissentients, he was in his domestic circle a most amiable man. His relations to his wife and only son were transcendently beautiful; and we have only to regret that they are not brought as much into the foreground as they would have been had any one not intimately connected with them written the biography. "On the 11th of November, 1829, our marriage took place, and in the following September we removed to 14, Manchester Square, where for twenty years we continued to reside; then quitting it for 38, Grosvenor Street." Thus far speaks Mrs. Marshall Hall; but she nowhere tells us who she was before marriage, or where and how she formed the Doctor's acquaintance. On some points, however, she is communicative enough. Here is a picture of confidence on a most delicate subject:—

"I studied to relieve him as much as possible from the small concerns of life, in order to leave him free for the exercise of his great mind. To me he delegated all money-matters, payments, &c., saying—'It is enough for me to gain the money; I cannot undertake the trouble of spending it.' Such was his generous and unbounded confidence in me, that all he possessed was made our joint property, and a striking instance of his confiding nature is afforded by the circumstance that he never once wished to look at my accounts, or asked me any questions relative to them, further than saying, 'I hope you do not owe a bill.' He had a horror of incurring debts, and could not endure to owe anything. Generous to the poor, simple in his requirements, frugal in his own personal expenses, and detesting all ostentation, he had no love of money. So little indeed did pecuniary matters occupy his mind, that he frequently forgot the amount of our property, and asked me, 'How much have we? Write it in my memorandum-book.' He never would enter into any speculation. In the early part of our married life, from a desire to assist others, we lost large sums, our confidence being abused by unprincipled persons. We were also misled as to investments; this had the effect of making us thenceforward constant to the English funds, 'The amiable Three per Cento,' as Sydney Smith called them."

Sixteen years after his marriage we find him writing in the following strain of exquisite tenderness to his wife, then residing with her son on the Continent:—

"Although very difficult for him at that season of the year to leave his large practice, he determined to come to us, and had actually set out, when at Dover he was attacked with severe illness, and so detained; and then better accounts of my health re-assured him. On the 27th of March he wrote:—'Dearest Charlotte, if thou wert called away, I feel that I should die the most painful death—that of a broken heart. Well, then, may I implore thee take care of thy health.' The same idea is repeated in many letters:—'I may well wish thee to be careful, for my prayer, my special prayer to my God is, to take me when He taketh me, and not to leave me to linger out a miserable existence—or rather death. Yes, my God, my God, take me, take me when Thou takest her who is the sole joy and consolation of my heart! and until that day of Thy appointment, keep us both in Thy perfect peace and joy in Christ. Amen.' In another letter he says:—'Thou knowest my prayer which I pray always—to be taken with thee

when thy day of glory shall come.' The number and length of his letters were extraordinary. On arriving at Rome I found a vast collection of them awaiting me at Torlonia's bank. In one of these he says:—'Dost thou wonder at my much writing? I will tell thee my secret. I never taste food but my pen, ink, and paper are with me, and I write if I awake, which I always do, in the night. I am a man of one feeling—love; love to thee and the boy. I want nothing in this world but thee and the dear boy—and you happy. Heavenly Father, grant me, grant me *this!* Gold and honour have no charms for me, but you two only! And now, peace, and comfort, and joy in Christ, in the fulness of His blood and righteousness, and of His sure promises, be with thee. Our heavenly Father will re-unite us in due time. May He give us patience to wait; and may He bless us in our dear boy and in ourselves.' When the return was fixed, among the many pages of joy which his heart poured forth, was the following:—'Be thou happy on thy long, long journey, thinking of my love, of my joy and gladness when I shall see thee! Already these thoughts are making me well. I feel it in every thing. Thy return is to me as that of the morning sun to those who have watched through the dark and dreary night—or, rather, the dark and dreary season of an Arctic winter!! Winter indeed has thy absence been to me, dearest Charlotte! dark and cold.'

Temperate and careful with his constitution though he was, hard work told severely on Marshall Hall. It is true that few men in his profession taxed themselves more severely than he taxed his powers in attending to the calls of many patients, in continuing his scientific investigations, and in lecturing at the medical schools which had successively the benefit of his instruction. Relinquishing practice at the close of 1853, Marshall Hall occupied himself till his death, at Brighton, on the 11th of August, 1857, in study and scientific correspondence, travelling in America and on the Continent, and visiting such spots of his native land as the variations of the painful malady, from which he eventually expired, rendered it advisable for him to frequent. Amongst the latest of his numerous literary productions were his 'Two-fold Slavery of the United States,' and his 'Rules' (known as the "Ready Method") for the recovery of persons apparently drowned.

Wild Flowers worth Notice: being a Selection from the British Flora of some of our Native Plants which are most attractive from their Beauty, Uses, or Associations. By Mrs. Lankester. Fully Illustrated by J. E. Sowerby. (Hardwicke.)

Mrs. Lankester and Mr. Sowerby have, in this little book, furnished their readers with clear descriptions and coloured illustrations of ninety-six representative wild flowers. The critic when engaged in the task of perusing it has, although it contains nothing very new, found himself carried back to the summers of old:—

When the earth teemed around him with fairy delight,
And when daisies and buttercups gladdened his sight.

The plants selected are representatives of families, and are remarkable for their appearance or their properties; the botanical descriptions are good and popular; the traditions, legends, and poetical associations are briefly told; and, with the aid of the plate, the least acute of observers can scarcely fail to recognize every one of the plants. Wordsworth says:—

And he is happiest who has power
To gather wisdom from a flower.

"How may I learn to name the wild flowers which I may gather during my country rambles?"—and "how may I recognize the plants when I see them of which the poets have sung so sweetly?"—are questions often asked of

botanists, and many books have been written to answer them. If we inquire how the knowledge of plants has been acquired and transmitted, we shall find that it was not by books. The first forms assumed by this kind of knowledge were those of tradition and legend. Country children still learn some little knowledge of a few plants from tradition. Botany, like many other kinds of knowledge, has descended from sire to son, or from the old to the young, in particular families. Toussaint l'Ouverture owed his first ascendancy over the people of his own race, in St. Domingo, to an hereditary knowledge of the uses of herbs. When the kings of France encouraged the study of botany (to obtain designs or patterns for the embroidery upon their garments), the first instructors appointed to teach in the Garden of Plants, at Paris, were not called Professors, but Demonstrators. It was the business of the demonstrator as early as six o'clock every morning, accompanied by the chief gardener, to show the plants to the pupils and tell them their names, peculiarities, and differences. Rousseau, in his charming Botanical Letters to a Lady, tried to do by language what could only be done effectually by seeing and handling the things themselves. In truth, books alone will never do; and it is a very curious fact, that there are botanists who know plants in herbariums, and who have their heads full of what books have said about them, who do not know the plants themselves when they see them in the fields and woods. Almost every writer of a botanical book, for beginners or amateurs, hits the class just above the class at which he aims. The elementary book is useful to the student who is desirous of remembering the elements, whilst far too difficult for the mere beginner. But Mrs. Lankester mentions an extraordinary instance of successful teaching. The late Rev. Prof. Henslow, she says, succeeded so well in teaching the girls in the parish schools of the village of Hitcham, Suffolk, that there are now but few girls in the village unacquainted with our native plants. This instruction must, of course, in the first instance, have been communicated by showing the plants themselves and describing the well-known localities in which they are found. In a little pamphlet prepared in spite of the severe illness which carried him off, entitled 'Illustrations to be employed in Practical Lessons in Botany,' the Rev. Professor describes the method he pursued, and his "unmistakeable guides," it appears, were "little woodcuts."

We have in these little woodcuts, we suspect the secret of the success of the teacher, joined to the fact that he was probably quite as much of a Demonstrator as of a Professor. He taught the knowledge of the plants of the locality from the plants themselves and from pictures of them. In this way the thing can be done, and not by mere words: for the difficulties and obstacles are very serious. None but practised eyes can distinguish the more minute differences between plants of similar appearance; and the names both popular and learned are involved in a confusion truly Babylonish. There are certain plants, for example, involved in the ethnological history of the nations composing the three kingdoms; and there are endless discussions respecting the identification of them. Every Scotchman fancies he knows the blue-bell of Scotland, and can quote Sir Walter Scott's authority upon the question whether it is a campanula or a hyacinth. Yet botanists have not decided whether it is *Campanula rotundifolia*, or *Hyacinthus non-scriptus*, or whether this last is a hyacinth or a squill. This plant is certainly not the flower of

Grecian fable, which sprang from the blood of the beautiful boy named Hyacinthus, who was unfortunately slain by Apollo. The blue-bell of the Scottish people is the wild hyacinth, the squill called *Scilla nutans*, and they carefully distinguish it from the little blue harebell, or *Campanula rotundifolia*. The authority of Sir Walter Scott, moreover, when rightly understood, is in accordance with the botany of the people; for he marks a distinction between blue-bells and harebells. In 'The Lay of the Last Minstrel,' he says,

But still,
When Summer smiled on sweet Bowhill,
And July's eve with balmy breath,
Waved the blue-bells on Newark's heath.

The allusion here is to a flower large enough to form a feature in a landscape when the breath of July is sweeping across the heath. The blue-bell of the Lady of the Lake, which springs up after being pressed down by her step, and which the mountain maiden chooses as her emblem, is the harebell,—

For me she stooped, and looking round,
Plucked a blue harebell from the ground;
This little flower that loves the lea
May well my simple emblem be.

No doubt their gentle waving is a characteristic of the harebells, but the waving of the blue-bells on Newark heath was a feature of the scene. The *Campanula rotundifolia* is called the harebell because it grows where the hares live, waving to the gentlest breezes whilst the hares are playing in the summer moonlight. If these lovely tiny bells give forth music, as the poets assert on the testimony of the fairies, the silver music may explain the gambols of the hares. Be these things as they may, and whether or no the blue-bells ever

Rang their wilder chimes to vagrant butterflies, we can well believe that a little child with her lap full of blue-bells, and also white bells, was once overheard praying, "Dear God! do make some pink bells too!"

Heath and heather are often confounded. The flowers of the heath form little rose-coloured clusters at the end of the stalks, while the smaller and more purple blossoms of the heather are placed along the stems. In certain wild and peaty districts, the heather, generally such a lowly shrub, is found growing to a considerable height.

Heather black that waved so high,
It held the cope in rivalry.

The Babylonish confusion of the names of plants often mars the harmony and enjoyment of country rambles and excursions. Ordinary ramblers with pretensions to nothing better than folk-lore, and book-blinded savans who never say "I don't know," are equally sure to be overheard disputing respecting the names of the flowers they find. No doubt the popular names are better than the learned in so far as they have not been made to suit classifications, but to portray the objects. The buttercup looks like a tiny cup made of butter, or like buttons made of gold, *boutons-d'or*; monk's-hood is indeed like the hood of a monk, and it was by a stroke of genius that the "wee, crimson-tippet flower" was called the day's-eye or daisy. But popular names, although pleasantly descriptive, are not sufficiently distinctive.

Thomas Moore fancies Love, Valour, and Wit, wandering through Ireland, and disputing the right to the shamrock:—

Oh! the shamrock, the green, immortal shamrock!
Chosen leaf
Of bard and chief,
Old Erin's native shamrock!

And certainly the poet is in accordance with the fact when he supposes the discovery of the flower to be the occasion of a little polemical affair. In his poem, Wit settles the question by crying—

Oh! do not sever
A type that blends
Three godlike friends;
Love, Valour, Wit for ever:

—but the polemical questions of the botanists are not so easily settled; for here we have a lady ruling, with feminine authority, that the shamrock is a member of the geranium family.—

"The wood sorrel (*Oxalis acetosella*), [says Mrs. Lankester.] is easily recognized by its three delicately-green leaflets with longish stalks, marked with a darkish crescent in the centre, veined, and its lovely white flowers which at first sight resemble the wood anemone. There are few walks or shady woods where, in the early spring, the bright half-folded green leaves of this pretty little plant may not be found. The tiny white flowers with their delicate purple veins are called by the Welsh 'fairy bells,' and are believed to ring the merry peals which call the elves to 'moonlight dancing and revelry.' Among the Druids its triple leaflets were regarded as a mysterious symbol of a Trinity, the full meaning of which was involved in darkness. So, too, St. Patrick chose this leaf as his symbol to illustrate the doctrine he sought to teach, and converted many by the apt use of an illustration derived from a plant already sacred in the eyes of his hearers. The original shamrock was undoubtedly the Oxalis, though the name became applied to all sorts of trefoiled plants."

When an opinion is enforced by the adverb "undoubtedly," considerable doubt is suggested to minds observant of the occasions upon which it is employed. Conviction is apt in these cases to conduct itself somewhat like the wood sorrel, or, since a lady has decided it so, the shamrock itself, which when the stem is rudely or repeatedly struck, shows itself to be the nearest of all our native plants to a sensitive plant, closing its petals and folding its bright green leaves. The truth, we suspect, may have been that any three-leaved plant may be called the shamrock, the wood sorrel no more undoubtedly than the Dutch clover, all leaves of this kind having been held with superstitious veneration, as possessing—

The holy trefoil's charm.

Our native plants are interwoven with our national as well as with our individual life. *Isatis tinctoria*, or dyer's woad, was, says Mrs. Lankester, "undoubtedly" the plant which yielded the blue dye with which the ancient Britons stained their skins. Garth, the poet, is quoted as an authority respecting the manners of the Upper Ten Thousand or Quality among our ancestors, and he says—

British nymphs were known

To love no foreign fashions like their own,
When dress was monstrous and fig-leaves the mode,
And quality put on no paint but woad.

Garth, we fear, was not well acquainted with the history of botanical acclimation, or else he would have known that the fig is a foreigner,—difficult to cultivate in this climate. The Quality have long since changed the fashion, but British soldiers and sailors do still mark themselves blue with woad. A true Briton and a true blue, the students of words tell us, are synonymous phrases; and for this reason, notwithstanding the "undoubtedly" of our author, the fact may be accepted, which, as far as we know, never has been doubted, that the *Isatis tinctoria* gave their names to Britain and the Britons. The Saxons were the Sharp-Blades, and the Britons the True Blues, according to the philologists, and however high Britannia may bear her flag, and however Britons may carry—

Pride in their port, defiance in their eye,
they have in their very name the mark of
their origin.

We could while away a long summer-day talking of the pleasant things suggested by this little book. Although all intelligent persons cannot become botanists, not to know the

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wild flowers of our country is to be ignorant both of our country and ourselves. And this little book will, as a pocket companion during holiday rambles,—the descriptions and plates being both good,—destroy this ignorance in reference to at least a hundred plants. After mastering it, the student will be not a little astounded at his own learning when he surveys it in the systematic chapter of contents, only we suspect the less he talks about exogens and endogens, thalamiflora and monochlamydeæ, the more will his hearers like to hear him talk. And if he finds the pedantic names passing through his head as through a sieve, he need not grieve about it, for, reasoning from the past to the future, there is a new crop of systematic names at least every thirty years. Happily, the dear flowers themselves are innocent of their aliases, and the more they may be known the more will they be loved.

Memoirs to illustrate the History of my Time.
By F. Guizot. Translated by J. W. Cole.
Vol. IV. (Bentley.)

FIVE chapters of Memoirs carry on the story of M. Guizot's public life from October, 1832, down to the time of his acceptance of the English Embassy in 1840. The events of these eight years include the disruption of the party of Louis-Philippe—attempts on the King's life—the coalition of M. Guizot and Count Molé—and the diplomatic complications caused by the Civil War in Spain and by the rebellious attitude of Mehemet Ali in Egypt.

Like the former volumes of his work, M. Guizot's fourth volume, though it deals with a brilliant and dramatic period in the constitutional history of France, aims at something far higher than passing popularity. It is not very amusing; and, except by a few men of large experience, it will probably not be carried down the grouse-country or to the seaside. There are no theatrical revelations in it. M. Guizot is sparing of anecdotes, and apparently jealous of *bons-mots*. He travels over the ground already trodden by M. Louis Blanc in his 'History of Ten Years'; but with a gravity and an authority to which the writer of that brilliant, revolutionary and exciting narrative would make no claim. He treats politics as a science, and as the most serious and considerable of all the sciences. Hence, he avoids flash and sparkle, rhetorical exaggeration, and that "touch of caricature" which Lord Macaulay held to be essential to historical vividness. M. Guizot is willing to escape the fame of being effective, when effectiveness can only be attained by a sacrifice of truth.

M. Guizot reviews the state of Europe in 1832, not merely as to the actual facts of the time, but the principles of action. He lays down the bases on which, in his opinion, all external political activity should be regulated, and on which, in the main, his own activity while a member of the French Cabinet was grounded. "The essential and undisputed maxims of public European law are," he says, "few in number. Amongst the principal we may include the following:—1. Peace is the normal condition of nations and governments. War is an exceptional fact, which ought to have a legitimate cause. 2. The different States are entirely independent of each other with regard to their internal affairs; each constitutes and regulates itself according to the most suitable principles and forms. 3. As long as States are at peace, their respective governments are bound to do nothing that may tend to disturb mutually their internal order. 4. No State has a right to interfere in the internal position and government of another State, unless its own

individual security renders such intervention indispensable." These maxims are, of course, often set aside, and they have never been more conspicuously set aside than by the present Emperor in his Italian policy. M. Guizot, who has never been a revolutionary leader, says:—

"We have taken part in immense wars, entered into without legitimate motive, from egotistical and inordinate ambition, or to realize arbitrary and frivolous combinations under an assumption of greatness. We have seen an encroaching propaganda carry to extremes its violence and tyranny under the name of liberty. Great governments have oppressed the independence of small states, to maintain amongst them, as with themselves, the principles and forms of absolute power. Others have laughed at the privileges and existence of established authorities, under the pretext of restoring the rights of nations. Revolutionary conspirators have demanded the principle of non-intervention to cover their plots against the security of states in general."

Yet, it is not to be denied that the Emperor's Italian policy has had the support of nearly all liberal men in England—liberal men the most sedate and philosophical, as well as those who are by nature more inclined to the views recommended by poetical and enthusiastic ideas. In the eyes of many persons this policy has but one fault: it is not sufficiently lawless and revolutionary. If the eldest son of the Church would allow the Piedmontese to march into Rome, and put an end to a dynasty and government five hundred years older than those of England and Austria, he would be thanked and blessed for the act by all that is most wealthy, liberal and intelligent from the Theiss to the Thames. M. Guizot is aware of this fact, and he lifts a voice of prophecy against such delusions:—

"Every state which long and shamelessly violated the essential maxims of public European law, ended by finding itself, government and people, in a deteriorated condition. In the sixteenth century, Charles the Fifth paraded his ambition and power throughout all Europe, without respect for peace, for the independence of states, or for the traditional rights of princes and nations. He attempted, if not actual monarchy, at least supremacy over Europe. He became wearied and disgusted with the labour, and bequeathed to Spain the reign of Philip the Second, who, following up in his turn, without genius as without heart, the same pretensions, left, when dying, his kingdom stripped externally of its noblest provinces, and within emerited and stricken with barrenness. In the seventeenth century, Louis the Fourteenth, abandoning the organized restraint of Henry the Fourth, resumed with increased ostentation the European dream of Charles the Fifth, and arrogantly violated, as well towards nations as sovereigns, the principles of public justice and Christianity. After the most brilliant successes he found himself unable to sustain the burden they imposed on him; with great difficulty he obtained from Europe a peace as humiliating as it was indispensable, and died, leaving France exhausted and almost compelled for more than half a century to confine herself to a foreign policy of the most limited pretensions and most inert character. We have ourselves seen, on even a more extended scale, the same extravagances of human ambition end in similar ruin."

These parallels are scarcely to the point, and it is possible that M. Guizot does not offer them as being to the point. It is the unhappiness of all contemporary French writing that it is read in a double sense. Every word that a politician like M. Guizot, the victim and perhaps the cause of a great revolution, writes, is sure to be strained into a meaning hostile to the present system. It is certain that he takes a pleasure, perhaps a pleasure slightly mixed with malice, in proving to his countrymen how pure and legal was the system of July com-

pared against that of the 2nd of December:—

"It was the fundamental characteristic of the government of 1830 to have adopted the public law of Europe as the rule of its external policy, not alone in words and in official diplomacy, but in fact and in actual conduct. We did not hypocritically maintain and practise any special maxim of that law, which might appear convenient to the new power we were called upon to establish; we loyally accepted and respected its maxims in the aggregate, the most difficult to reconcile, as well as the simplest; those which consecrated the order established between different states, as also those which protected the independence and free internal development of each state in particular. After 1830 we found ourselves at issue with all the questions which had long excited, and still continue to excite, so much clamour in Europe; with questions of nationality, of intervention, of insurrection, of territorial acquisition, and of natural frontiers. In Germany, in Poland, in Italy, in Switzerland, in Spain, in Belgium, these questions were at that time in play, either separately or in conjunction. We solved them all according to the principles of public European law: occasionally we treated these rights with diffidence, at other times we acted on them without hesitation; here we interfered, there we abstained, and in some cases we declared that we should interpose if others did. Everywhere we placed at the service of human and liberal policy the moral influence we were able to exercise. In no instance did we disavow or exceed the limits of international rights."

On these high principles, M. Guizot tries to explain the apparently difficult case of the attack on Algeria and the subsequent conquest of that province. The success of this attempt is not great. The annexation of Algeria to France he explains as a political necessity. Perhaps it was, though Abd-el-Kader has probably never been convinced of that necessity. At all events, this plea of political necessity has been the excuse for conquest and annexation in every age. Bonaparte annexed Holland and the Genoese from the necessity of getting more seamen. We have annexed Oude and the Punjab because they were necessary to the peace of India. The Italians have a necessity for Rome. "It is our Capital," said Count Cavour; "it is necessary to us." The Russians want to annex Constantinople, for no worse a reason. In short, we do not see that M. Guizot's foreign policy was very superior to that of other statesmen, except in having received a more scientific exposition.

When M. Guizot turns for an instant from the flow of his political narrative to speak of any one of his illustrious contemporaries, he is always interesting, and generally impressive. The following remarks on M. de Lamartine are both. M. Guizot is speaking of a vote on the Address in 1839, in which M. de Lamartine took an energetic part against the coalition:—

"I cannot encounter the name of M. de Lamartine in my reminiscences, or himself in our streets, without an impression of profound melancholy. No man ever received from God more valuable gifts—gifts of person and position, of intellectual power and social elevation. Neither have favourable circumstances been withheld from him, in addition to those original advantages; every chance, as well as every means of success, have attended his steps. He grappled them with ardour; for a moment he played a lofty part in a lofty drama; he reached the end of the highest ambition, and enjoyed its most consummate glories. Where is he now? I speak not of the reverses of his public career, nor of the trials of his private life. In our days who has not fallen? Who has not experienced the blows of fate, the anguish of the soul, the inflictions of fortune? Labour, disappointment, sacrifice and suffering have held in all times, and will continue to hold, their place and portion in the destiny of man,—with the exalted more than with the humble. What surprises and saddens me is

that M. de Lamartine should be astonished or irritated at this. It is not alone the pain of his position, but the state of his feelings, such as he has revealed them to us, which I cannot contemplate without melancholy. How can a spectator who looks on events from such a height, be so intensely moved by the accidents which affect himself? How can such a sagacious appreciator of other men be possessed of so little self-knowledge? How does he abandon himself to so much bitterness after such extensive enjoyment of the favours of Heaven and of the world? In that richly endowed nature there must be great blanks and a want of controlling harmony, to cause his fall into such internal trouble and its manifestation with so much vehemence. I have seen too little of M. de Lamartine to know and understand him thoroughly; he seemed to me like a beautiful tree covered with flowers, without fruit that ripens or roots that hold; a brilliant meteor without fixed place, and with no assigned course in the general system of the firmament; a great spirit incessantly passing and repassing from the regions of light to those of clouds, and catching at every step a glimpse of truth without being arrested by it; a noble heart, open to all generous sympathies, but still governed by personal prepossessions."

M. Guizot adds a picture of the scene which causes this episode:—

"I am more confirmed in my general impression of this eminent man, as I perceived in his first appearance in the midst of our debates, in his speeches of the 10th and 19th of January, 1839, on the coalition, the features I recognize at present. He attacked the coalition warmly, but without rescuing and almost giving up M. Molé, for he wished to please the opposition as well as the friends of the cabinet. He defended the prerogative of the crown while treating constitutional monarchy as a government of transition, and occasionally suffering his republican tendencies to escape. He paid compliments and made advances alternately to all the parties which divided the Chamber, without classing himself with any one in particular, endeavouring to draw them to himself without giving himself to them; and when in the midst of this flattering description of all the internal fractions of the assembly, M. Arago demanded from his place, 'And what of the social party?' 'I am asked what is the social party,' replied M. de Lamartine; 'Gentlemen, it is no longer a party, it is an idea; casting around his blandishments, so to speak, in all directions, to obtain universal admiration and assent. His language was that of a great but superficial ambitionist, more greedy of incense than of empire, ready to rush with haughty impetuosity into the most hazardous attempts, prodigal to all of hopes and promises, but offering nothing beyond vague and incoherent perspectives which disappoint the desires they excite. To be effective and truly great, policy demands a more distinct end; a firmer and more simple choice between ideas, designs, and parties. In his attack on the coalition, M. de Lamartine was, on the side of the cabinet, the oratorical ornament of the debate; but he left it, more celebrated than influential, without obtaining the serious confidence even of those to whom he had lent his eloquent support."

When M. Guizot speaks of his own reverses, he is no less interesting than when he recounts the failures and disappointments of others. Thus, on the formation of the Duchâtel cabinet, in May, 1839, from which M. Guizot was excluded, he tells us of the consolation which he found in literary work:—

"An unexpected incident filled up the leisure and revived the animation of suspended politics. The founder, both by the sword and by law, of the Republic of the United States of America,—Washington,—had left, at his death, two hundred volumes in folio, including his entire correspondence, the letters he had received, as well as those he had written, during the course of his public life. The Congress of the United States purchased these precious documents from his heirs, and lodged them in the archives of the nation."

M. Guizot was requested to examine and

prepare from this mass of material such papers as would give his countrymen a just idea of this great founder of the United States. He says:—

"At that time I had not particularly or deeply studied the foundation of the American Republic. I was occupied with constitutional monarchy, and the more I have advanced in the experience of government, the more I feel convinced that it is the only form suited to France; but I have always felt, and still cherish, an ardent sympathy for the great nation which has formed itself in Northern America, and for the great political trial it braved. It is now a mere hackneyed phrase to say that we should lay more stress on the practical results of governments than on their names and forms. I suspect this common-place expression is more frequently repeated than well understood or adopted. In spite of so many unfortunate experiments, the name and form of the Republic maintain in our days a dangerous power, for they still comprise the dream of many ardent and generous spirits,—a dream to which our existing habits and new social position often lend the appearance of a possible and approaching reality. There are, moreover, between some of the principles of constitutional monarchy and those of a republic, affinities which seem to render natural the passage from one to the other, and maintain, for republican hopes and tendencies, a strength which their repeated checks would otherwise seem to have taken from them. A serious investigation of the originating causes and first steps of the great American democracy, has therefore, for us, as much importance as attraction. In no other inquiry on the nature of government can we better learn to penetrate beyond appearances, to estimate the end rather than the outward form, and to recognize what are, in all cases, the true characteristic and imperious conditions of liberty. Besides the event itself, another fact in the foundation of the United States of America powerfully attracted and interested me,—the individual who had directed the movement in war and in peace, Washington:—a great man by compulsion, as we may say, and against his own choice, who found himself equal to all situations and tasks, without seeking or desiring any; who felt no natural or ardent necessity to undertake the great deeds he was capable of and has accomplished; and who might have lived on, a small proprietor, agriculturist, and unambitious hunter, had not necessity and duty transformed him into the general of an army and the founder of a nation. As I more closely studied the event and the man, I became the more attracted and enlightened, as well in the convictions of my public life as in my solitary thoughts. I passed and repassed incessantly from France to America, from America to France. I saw before me two social conditions, profoundly different: the one old and catholic, free in spirit, without public liberty, overflowing with monarchical traditions, aristocratic remembrances and democratic passions, mixed up throughout all history with the affairs of Europe and of the world; the other, new and protestant, trained to republican habits, although faithful to the legal and respectful manners of the mother-country, without rivals or neighbours, isolated in space, careless of the past and boldly confident in the future. These two societies had recently accomplished two revolutions as opposite in character as themselves,—America a revolution of national independence, France a revolution of social re-casting; and to both succeeded the labour of the formation of two governments equally distinct from each other, the one republican and federative, the other monarchial and unitarian, but both inspired by the same wish and tending to the same end,—political liberty. For a man called to take part in this difficult object of the France of 1789, the establishment of the United States in 1776 presented a grand spectacle for contemplation and a productive source of instruction."

The picture sketched by M. Guizot of Washington as a man and a politician, has very fine points:—

"Two features predominate in the character of Washington: a profound attachment to the cause

he had adopted, and a firm independence of judgment and conduct in the service of his country. He was a genuine Anglo-American planter, strongly imbued with English traditions and American manners, sympathizing perfectly with the general sentiment and desire of his fellow-countrymen, but whose mind, imperturbably sound, rejected all public passions, prejudices and caprices, judging them with equal freedom and calmness whenever they presented themselves before him; never quarrelling with them abruptly, but ever resolved to resist when they compromised the policy which, in his strong conviction, the public interest called on him to maintain. While possessing the instinct and natural gift of authority, he was eminently prudent and scrupulous in the exercise of government: full of respect for men in general, and for the common rights of all, but without any democratic bias, and dignified in manner, on all occasions, almost to severity. An admirable compound of lofty intelligence and tempered judgment, as of pride without ambition, which commanded, at the same time respect and confidence, and raised him to the undisputed leadership of a people who saw in him their most disinterested, their safest, ablest and worthiest servant."

More curious still is the opinion formed of Washington by Louis-Philippe. When M. Guizot had completed his 'Study of Washington,' he sent a copy to the King, who thanked him in the following letter:—

"My dear late Minister,—If I have so long delayed my reply, it is because I wished to thank you myself for your work on Washington, and to tell you how much I should be gratified if I could command time to read and talk over it with you. You know too well how completely I am deprived of these tranquil relaxations. Nevertheless, I shall endeavour, at least, to read the Introduction, which I hear spoken of as a masterpiece. My three years' residence in America produced an important influence on my political opinions and judgment on the march of human events. The puritanic and democratic revolution, vanquished in England, and driven for refuge to the little States of Massachusetts, Rhode Island, and Connecticut, overflowed and subdued all the other elements of population in the vast continent on which the European tempest had impelled it. For, although the Dutch at New York, the English Catholics under Lord Baltimore at Baltimore (1632), and, earlier than either, the French (under Henry the Fourth), had attempted this great colonization, all were extinguished under the puritanic democracy, and the fragments of the *Long Parliament* and its army. But Washington was neither puritan nor aristocrat; still less was he a democrat. He was essentially a man of order and government, seeking ever to combine and use to the best advantage the often discordant and always weak elements with which he had to combat, and to rescue his country from anarchy. I feel convinced that you have drawn him thus, and my confidence on this point adds much to my regret at not having time to read your Washington; but it always gives me pleasure to repeat the assurance of my sentiments towards you."

Politicians will find the closing chapter of the volume more exciting than the other four chapters. It deals with the subject of Mehemet Ali, and with the circumstances which led to the Syrian intervention of 1840. M. Guizot still takes a French view of the transactions of that critical time, though he is forced to admit that nearly all France was blind and mad with passion. "I shared in the illusions of the partisans of Mehemet Ali," is an honest confession. Few of M. Guizot's countrymen, if they spoke the truth, would fail to make a similar avowal.

The next volume of the 'Memoirs to illustrate the History of my Time' will contain the history of M. Guizot's mission to England in 1840.

The History of the County and City of Cork.
By the Rev. C. B. Gibson. Vol. II. (Newby & Co.)

Mr. Gibson's second volume is rather kaleidoscopic. His materials are to the purpose, and he keeps within prescribed limits; but what pretty pattern will present itself at the next turn of the glass, it is not easy for a spectator to foretell, so little real connexion have the subjects one with another. Nevertheless, there are well-contrasted colours in the field; and noted actors strut across the stage. Here we have Montjoy, the seducer and husband of the sister of Essex and the repudiated wife of Rich. Anon, we see a group of royalists proclaiming James the First outside the walls of Cork, of whom the "rebel" municipality would allow no such proclamation within: later we see the cedars at Tivoli, near Cork, which are said to have been planted by Raleigh, who set sail from that harbour on his last expedition. Further off, stand bishops and vicars in a lamentable state of ecclesiastical distress, Waterford with 50*l.* a year, and vicars with 16*s.* per annum. Again, we have the Earl of Cork squabbling with Wentworth and Laud touching Lady Cork's monument, which stands at this day as the widower then insisted it should. The dark-haired Lady Norreys, "the crow," crosses the field of view, "her crow's heart as black as her feathers," at the report of her son's demise. Among those succeeding her, we discover Sir John Percival, whose patent of baronetcy contained a singular clause, whereby his son, or grandson should that "son" die before, on attaining the age of twenty-one would become a baronet whether the original baronet were alive or not. Almost as singular a privilege was enjoyed by the Earl of Cork, who, though not an English peer, was, on account of his wisdom and experience, "admitted to sit in the House of Lords, on the woolsack, *ut consiliarius*." He was still more distinguished as being the sire of Robert Boyle who is known as "the father of chemistry"; and not less honoured in his daughter Lady Mary, Countess of Warwick, whose favourite word for prayer was "hearts-ease." A glimpse of one who did not always find it so, for he often "struggled" in prayer, is afforded us in the person of William Penn, whose committal to gaol, for preaching the gospel, is merely recorded. Of another Boyle we obtain a glance,—namely, Charles Earl of Orrery, Baron Boyle of Marston in England, from whom "the sphere, or astronomical machine called an *Orrery*, derived its name, although the credit of the invention belongs to Mr. George Graham, a watch-maker in London." The Boyles were certainly more distinguished than the Southwells, of whom Sir Richard "had a licence for keeping forty taverns within the city and liberties of Limerick, to sell wine and aqua-vite." Not the least singular of the pictures here represented is that of the death of Henry Fitzroy, Duke of Grafton, son of Charles the Second and the Duchess of Cleveland, fighting on the side of William against his Stuart uncle. He was killed by a shot "fired by a blacksmith, from a forge in Post-Office Lane. The place where he was mortally wounded is called Grafton's Alley to this day." Men with names more renowned have passed away from this locality more ignobly. Of two nephews of the great Irish democrat, whom the Cork historian designates as "the judge, John Philpot Curran," one kept a school in Kanturk, the other was kept in the Kanturk workhouse; "a collection was made a few years ago to send him to America."

Cork produced Barry, the artist. Mr. Gibson states further, with curiously-worded

criticism, that "Cork has produced an equally great, if not greater, living artist in Mr. Daniel Macrise." We do not know how Macrise will like the portrait which Mr. Gibson has given of him, taking likenesses of Sir Walter Scott, "on the sly, when the great novelist was in Cork." The young artist dodged him through the city, got a stroke at him behind the counter of a bookseller's shop, a second on the steps of the Imperial Hotel. The third was a regular "sitting," as he waited in his carriage for Miss Edgeworth, by whom he was accompanied in his tour through the south of Ireland. Perhaps the finest of his pictures, adds Mr. Gibson in a magnificent climax, and with some confusion of possessive pronouns,—for he does not mean Sir Walter's but Macrise's pictures, "for which he received 18,000 guineas,—was the marriage of Strongbow to Eva, the daughter of the King of Leinster." We fancy that no one will be more astounded and amused at this last scrap of monetary intelligence than Mr. Macrise himself.

It is not only the possessive pronouns which obtain but indifferent treatment at Mr. Gibson's hands, the personal are also very roughly handled. Trotter, Fox's secretary, died in the county Cork, in abject poverty. Mr. Gibson, his godson, remarks compassionately, "Would he had known of his distress, which he concealed from his friends and relatives." This surely cannot be correct Irish—even for Cork.

Mr. Gibson's style generally is not "adapted to the meanest capacities." When he says, "I have been pointed to cedars at Tivoli which tradition says were planted by Sir Walter Raleigh's own hand," we hope he was not hurt by being so pointed. Wentworth overreaches Cork, in an arbitration case, and Mr. Gibson's comment is, "the Earl was never so *done* in all his life." Another comment: "For Cromwell to say, 'I meddle with no man's conscience, and to deny in the same breath, 'a liberty to exercise the mass,' is a piece of audacity, in the shape of self-contradiction, which the devil himself would scarcely venture on." *Scarcely!* How does Mr. Gibson know?

Mr. Carlyle is, for his ignorance touching Cromwell, trounced. Our author calls names with alacrity. Lord Broghill, he says, "was the Irish Titus Oates of his day"; from which we conclude that Mr. Gibson is not acquainted with the entire infamy of the man of whom Sussex is so little proud.

The soldiers of James and William were "sadly down at the heels and out at the toes"; and many of our Cork merchants are, in turn, said to "have been horribly out at the elbows." We have already shown how authoritatively Mr. Gibson speaks of what the devil was scarcely likely to do, on a certain occasion; he speaks with equal authority on a matter not less interesting; "a man has been brought to life by pouring a scalding tumbler of punch down his throat, but never by ale." Mr. Gibson knows. He informs us of a tailor who, after hanging nine minutes, was cut down, when a Cork actor, named Glover, "succeeded by dint of friction and fumigation in restoring the circulation and bringing him to life. He rose, got drunk, and went that night to the theatre to return Glover thanks, to the consternation and horror of the whole audience. He was the third tailor that had outlived hanging during ten years." The author does not state whether scalding punch was used in the other two cases; but he offers good compensatory matter in describing Cork club of the last century, which was established by tradesmen, "the number of letters in whose Christian names amounted to forty-five. They met at a public-house where they spent forty-

five pence each, and each drank exactly forty-five glasses of punch, which produced forty-five toasts and sentiments, including the glorious memory, and a prayer against despotic rulers." These whisky imbibers would not have thought Sir Boyle Roche a fool, when he proposed in the Irish House of Commons, that "every quart bottle should hold a quart." The public of the present day are sadly defrauded in the matter of measures by men,—some of whom sit on magisterial benches and send petty-larceny rascals to prison, with reflections on the lack of honesty and the want of a moral and religious education. With regard to Cork, there would seem to have existed always in that city more of scalding punch than warmth of religion. The men who drank their five-and-forty glasses nightly were the same who flung John and Charles Wesley into Cork gaol, as "persons of ill fame, vagabonds, and common disturbers of the peace."

It is Mr. Gibson's solemnly-recorded judgment that "our modern historian, Haverty, is both learned and correct." Some months ago, we took some pains to exhibit Mr. Haverty's ignorance and incorrectness; and to point out how, by his blundering and illogical process, he really established a conclusion which he never dreamed of,—namely, that all the heroes of Irish history were the most ill-bred scoundrels that ever figured in a calendar of crime. We are not surprised, however, to find Mr. Gibson describing Mr. Haverty as "learned and correct," for he adopts the manner and method of that accomplished Boetian. Mr. Gibson makes mention of certain native Irish who, in 1642, "executed eight of Lord Cork's English tenants, and bound an Englishwoman's hands behind her, and buried her alive." On this atrocity he has not a word of condemnatory remark; but when Broghill hangs a prisoner, Mr. Gibson groans forth at the deed, "Shame upon you, Broghill!" When the Duke of Berwick burned down Lord Orrery's house, after dining in it, the chronicler of Cork has nothing to say against it. He shows us murderers and robbers enjoying public sympathy, and he does not declare that they had no right to the enjoyment. The name of Wolfe Tone, he says, was one "with which to terrify kings in their cradles," which would have been very unjust to the babies; and of Tone's declaration that he would rather "the devil himself had the country than England," he does not point out either the absurdity or the atrocity. All this is very much in the style and spirit of the learned and correct Mr. Haverty; so, too, is the brief notice of Hogan, the Irish sculptor, who was originally articled to a Cork attorney. Mr. Gibson says, Hogan died of consumption; but there is not a word in allusion to the fact that the poor fellow was driven into that condition by the conduct of the Irish priests who, remembering the sympathies manifested by the Irish artist in Italy, took especial care that he should starve in Ireland,—and Hogan starved accordingly.

It will be seen that we do not think so well of Mr. Gibson's second volume as we did of his first. The author has been less careful and more desultory. He has, however, collected much material of which future historians may avail themselves, and in this respect his work will not have been achieved in vain.

Women in the East—[*Les Femmes en Orient*, par Madame la Comtesse Dora d'Istria]. 2 vols. (Zurich, Meyer & Zeller; London, Barthés & Lowell.)

Or *Woman in the West* enough has been written, or almost enough. Not, indeed, if the subject were always wisely treated,—but,

has it not descended into the region of cant, and become simply a bore? To take our own fair countrywomen, for example, what havoc has been made of them, and how have their characters, mental and moral, suffered in the rude dissection to which they have been subjected by writers of the Hannah More stamp, not to mention that of Mrs. Trimmer, or of Mrs. Ellis. Against these, of course, we have to set the long and brilliant array of authors, both male and female, from Chaucer to Shakespeare, from Shakespeare to Pope, Addison and Steele, and from these to Sir Walter Scott, Mrs. Jameson and Miss Brontë; all of whom, either incidentally or of set purpose, have sketched for us our Englishwomen as they really are, or have been, according to the different phases of society in which they lived and wrote. It is because these latter have been so true, and at the same time so artistic, ennobling with the hand of genius the delicate and difficult subject that they touched, that we shrink with a natural horror from the herd of writers that are continually discoursing about woman's rights and woman's mission, and whether woman can regenerate society. Society, as it appears to us, had better not be regenerated than have it done in the way that some of these people propose. Better, upon the whole, remain as we are, and trust to the gentle hand of Time for those further improvements in our social system that are sure to take place in due season, instead of harassing ourselves with every new theory upon the subject, especially as regards the fair sex here at home;—which being agreed, there is nothing meanwhile to hinder us from glancing at the present condition of Women in the East, under the guidance of the lady whose volumes are now before us.

In mentioning the real name of the author of this work we violate no secret, it being now well known that Madame d'Istria is the pseudonyme of the Princess Koltzoff-Masalsky, née Helena Ghika, daughter of the Prince Alexander Ghika, ex-Hospodar of Wallachia. She is therefore a Roumanian by birth, a Russian by marriage, almost a Greek from her education,—having been a favourite pupil of the illustrious Pappadopoulos,—who initiated her, as she tells us, in the glorious language and literature of ancient Hellas,—a liberal in politics, and very nearly a Protestant in religion. If we add, that she has travelled almost all Europe through, and made herself acquainted with the literature, manners and customs of every civilized nation, while all her published works prove her to be a woman of native genius as well as refined feelings, no one will grudge to know something of what she is so well qualified to speak about,—namely, the condition of her sex in Eastern Europe.

Upon opening these volumes, the first thing that interests us is the passionate attachment shown by the author towards the nation that gave her birth. The Roumans, we have been hitherto taught to consider, are not a people calculated to elicit much enthusiastic praise. Descended from a succession of old Roman colonies, principally veterans of the Imperial legions, and amounting at present to nearly ten millions of souls, they inhabit a great part of Transylvania, of Temesvar and the parts adjacent, of the Bukovina, of Wallachia, Moldavia and Bessarabia. They are also to be met with in Bulgaria, Servia and Macedonia. In all these places, notwithstanding the oppressions to which they have been from time to time subjected from Magyars, Turks and Germans, they have nevertheless, according to our author, faithfully preserved their na-

tionality, language, customs and traditions. They are, in fact, the Italians of the East! Neither is woman among the Roumans the degraded creature that some German writers have sought to represent her. On the contrary, she is the companion of her husband, gay and lively in her disposition, but at the same time preserving all the modesty of the ancient Roman matron, while she contrasts favourably in her personal appearance with the dull and heavy German. The contrast is also favourable in the matter of hospitality, the Rouman women being as generous as the German are parsimonious. Rich or poor, they all exert themselves alike to entertain the stranger that comes among them, and that without hope of reward. Industrious, too, as well as gay, they not only assist their husbands in the labours of the field, especially at seed-time and harvest, but they are proficients in the more womanly employments of spinning, sewing, knitting and embroidery. Every maiden among them has an ample *trousseau*, the work of her own hands, in readiness for the auspicious occasion of her entering into the rank of a matron, and having attained to this staid dignity, she and her distaff are inseparable companions. To see the Roumanian women, however, in perfection, whether maidens or wives and mothers, one should go with them into their churches on a Sunday, when the stranger is at a loss which to admire most—their simple unaffected piety, or the gaiety and propriety of their costume. He should then meet them at the *Hora* or dance (the word is pronounced *chora*, showing its Latin origin) which follows, when their gaiety is as conspicuous as a short while before was their devotion. Then do you see all their native graces heightened by the accessories of an embroidered jacket, the *catrinza* or double apron of various colours, and a head-dress set off with gold coins, natural or artificial flowers and peacocks' feathers, the whole terminating in those red boots, which are known in Western Europe only from their occasional introduction on the stage. In their social re-unions among the superior classes, the same national characteristics of costume prevail, the materials only being richer and the taste of course more refined. And in these, quite in proportion to the variety of colours, is the volatility of the tongue. They listen readily to all you have to say, but in return overwhelm you with a torrent of inquiries about the manners and customs of the nation to which you belong, or among whom you may have been sojourning. Such was the case with our author, who thinking she would never have done satisfying their curiosity respecting their sisters at Paris, took refuge in appealing to them to gratify her in turn with some specimens of their national songs. These songs are of various kinds, some commemorating the deeds of departed heroes; others pervaded by a tone of indefinable melancholy, not unnatural in a race whose very existence has been so often perilled by the incursions of its foes; and others again celebrating the charms of the Rouman maidens in strains which if exaggerated are certainly not unpleasing.

But we must not linger over this part of the work. Of the women of Albania, of Bulgaria, Servia, Dalmatia, Montenegro and Turkey, our author has a great deal to communicate; but these also we must neglect for the superior attraction of the women of modern Greece—free and independent Greece, as it happily now is! In the various struggles that took place between the Turks and Greeks, resulting in the achievement by the latter of their long-sought-for independence, purchased by deeds of daring fully worthy of their heroic ancestors, the women of Hellas, earned for

themselves a reputation that must live for ever. Witness the two sieges of Missolonghi, the first in 1821 and the second in 1826. Witness also the massacre of Scio in 1822. Among the victims on this occasion was a maiden named Irene, of exquisite beauty, whom, as she lay fainting among a heap of dead and dying, a negro had sought to rescue by claiming her as his wife. A Turk also beheld her, and, struck by her charms, offered money to the negro in exchange for his prize. This he accepted, but a quarrel afterwards ensued, and the maiden meanwhile recovering her senses, refused to become either the wife of the one or the mistress of the other, beseeching them in preference to lead her to death, that so her soul might return unspotted to its Maker. She is my slave, said the Ottoman. I am the slave of the Crucified One, was her reply. Scarce had she spoken when the brutal negro laid her dead at his feet with a bullet from his pistol rather than relinquish her to his rival. At Hydra, our author met with a lady who happened to be at Corinth when three hundred women were landed there, fugitives from the massacre at Scio. All of them were either widows or orphans, and bore the marks of the rage of their enemies from scimitar slashes on their bosoms and faces, or had their arms in slings from the effects of the Turkish bullets. They did not weep, she said; their despair was too great for tears. But when shown the Christian flag waving over them in friendly protection, they knelt down and devoutly thanked God for having brought them to a place of safety. At the same time they besought Him to deliver their beloved country from the rage of the Moslem.

In many others of the isles of Greece there was the same determined spirit exhibited by the female population. At Spezzia, not far from Hydra, was born the celebrated Bobolina, a woman destined to avenge the injuries which Mussulmans had inflicted upon her sex. Of ten vessels, manned with 600 sailors, furnished by the warlike inhabitants of the ancient Tipareno, to aid the cause of independence, Bobolina supplied three, of which she herself took the command; with the express determination of exacting a bloody reckoning for the murder of her noble husband, who had been strangled seven years previously by order of the Sultan. At the same time, she sent her two sons to combat amongst the land forces of the Greeks against the common enemy. One of these fell nobly fighting for his country. Bobolina herself performed prodigies of valour, especially at the blockade of Naupli; on which occasion, in reply to some Turkish envoys commissioned to treat with her for a suspension of hostilities, she expressed herself in the following terms:—

I have lost my husband; but the Lord's name be praised! I have lost my eldest son on the battle-field; but the Lord's name be praised! My second son, and the only one that remains to me, is now fighting in the ranks of his countrymen. He is only fourteen years old, and will mayhap also die gloriously. For this, too, shall the Lord's name be praised! And for her who speaks with you, it is, in all probability, reserved also to pour out her blood under the standard of the Cross. For this, likewise, shall the Lord's name be praised! But, rest assured you, that we will either conquer or die; and if it be death, the thought will console us at our last moment, that our beloved country must and will be free!

A worthy rival of the heroine of Spezzia was Modéna Mavroghenis, born in the island of Eubœa, of a princely race. Her father Stephen, like the husband of Bobolina, had been strangled by order of the Padishah; on which occasion Modéna found a refuge in the island of Mycone. When the insurrectionary war

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burst forth, this distinguished maiden roused the Myconians, by her influence and eloquence, to send an expedition to the succour of Eubœa, —and declared to its chiefs, Azorbas and Nicokis, that she would give her hand in marriage to whoever inflicted the greatest loss upon her country's enemies. The expedition set sail; and soon only two strong places in the island, namely, Negropont and Carystos, remained in the possession of the Mussulmans. While their vessels were away, an Algerine squadron landed its crews at Mycone, with the cry of "Death to the Giaours," when Modéna met them at the head of a determined band of patriots, and with the utmost bravery drove them back to their ships. "Honour to the brave! Victory to the Cross!" she cried out, as with her clenched hand she struck the head of the decapitated Moslem chief. "Victory to the blood of heroes! Glory to Modéna Mavroghenis, daughter of the martyred Stephen!" shouted the Myconians. This, however, was only the commencement of Modéna's glorious actions, with which both Eubœa and continental Greece afterwards rang; nor did she sheath her sword again until her country was free.

Such was the noble spirit that animated the women of Greece as painted by the sentimental Countess Dora d'Istria!

Of the women of Greece, since it has been constituted a free and independent kingdom, our author has a good account to render. At Athens, the choice of which as capital of the new kingdom, objected to by many on account of its situation, she justifies on various grounds, but chiefly from its ancient renown; the women are in every respect patterns of their sex and worthy the imitation of the rest of their countrywomen. The Queen Consort, however much in England we may disapprove of her politics, maintains a court distinguished by all the decencies and proprieties of society, and the example set by her penetrates to every rank, rendering Athens one of the most virtuous, if not the gayest of capitals. To a stranger the costume is not so pleasing, because not so primitive, varied and picturesque as in other parts of Greece. At the commencement of the War of Independence, the Athenian women of good condition used to wear a white tunic of delicate texture. A mantle of cloth of gold or silk covered their arms and fell with grace over their shoulders; their head-dress being a simple handkerchief of transparent quality negligently thrown over their rich black hair. At present the universal fashion is a skirt, varied in its colour and material according to the taste or position of its wearer, with a velvet jacket open in the front, and a red cap or *fes* for a head-dress; the last mentioned being sometimes worn by the Queen herself, who in general, however, inclines to a more occidental costume. In the best Athenian society, nevertheless, the *fes* may be considered as dying out. This is not the case at Patras, where the *fes* is still in full vogue, although the tunic is often replaced by the skirt; nor at Megara, where both tunic and head-dress are still preserved. In the islands, many of which are still under the Ottoman rule, although they combated bravely for their liberty, there is a still greater variety of costume. At Tinos and at Syra, two of the ancient Cyclades, the women braid their long black tresses into a sort of turban, intertwined with a handkerchief of bright red or some other striking colour. Their grace and elegance are surpassed only by their beauty. It is pleasing also to learn, that under Turkish rule several of these islands are prosperous. At Syra, especially, the traveller sees everywhere the marks of thriving industry. A new

and elegant capital blossoms round the gulf, while the old city climbs the rocks close to where stood the ancient Hermopolis. The houses in the new town are solidly built and have a cheerful aspect, being all whitewashed on the outside, with terraces of flowers running along the roofs. The women are as industrious as the men. One of their tasks is to supply the respective households with water, and it is a pleasant sight to behold them engaged in this occupation, as, with *amphora* on shoulder, braided hair and naked feet, they trip along through the passes of the rocks, lightly as Diana's nymphs and not excelled by them in beauty. While in these islands the women enjoy considerable liberty, at Hydra and Spezzia, on the contrary, the lords of the creation are unreasonably jealous and exacting, condemning their wives and daughters to a life of strict retirement; a custom which prevails also in Crete, Cyprus and Rhodes. Education in these three islands just named is at a very low ebb, both as regards the male and female population. Of boys' schools there are but few, and those miserably conducted, while of girls' schools there would appear to be none at all. Much of this neglect is of course to be attributed to the destitute condition of the inhabitants, who with a few exceptions are poor. What a contrast do we see when our author carries us to Smyrna! Smyrna, she tells us, is the city of the East, in which the greatest care is bestowed upon the nurture and education of the fair sex. Greeks, Armenians, Jews and Franks, vie with each other in training them gently for the duties and enjoyments of life. So much has been written, however, of the Smyrniate women, their charms and accomplishments, by numerous travellers, that we need not enlarge upon them here.

Hora Subseciva. By John Brown, M.D. A Second Series. (Edinburgh, Edmonston & Douglas.)

HERE is a writer, who, past all doubt, has something of the Narcissus spirit, and enjoys his own conceits to no common degree.—His collection of scattered papers, some not worthy of being collected, is heralded by three mottoes, on three separate pages; it is dedicated to four different friends. The Preface starts off with a caper, in which *Uriah Heep* and Robert Hall figure, "hands across"; and the pages that follow are freaked by whimsies which are not whimsical,—by quotations which show learning rather than the application thereof,—by anecdotes little worth recounting—witness the puerilities about dogs, (a weak copy of Southey's "Cat's Eden," in "The Doctor")—and the criticisms on Art, which will hardly be remembered an instant after they are read. The quantity of what may be called literature of the lazy is a phenomenon, strange in these crowded and rapid times of ours. Surely in so much as intellectual exercise is good, dawdling over speculation is a waste of time;—and what are so heavy as humours that fail to hit?

Three of these "Hours," however, deserve exemption from the above censures. Here is something which will be new to most English travellers in Scotland:—

"If any one wants a pleasure that is sure to please, one over which he needn't growl the sardonic beatitude of the great Dean, let him, when the Mercury is at 'Fair,' take the nine A.M. train to the North and a return ticket for Callander, and when he arrives at Stirling, let him ask the most obliging and knowing of station-masters to telegraph to 'the Dreadnought' for a carriage to be in waiting. When passing Dunblane Cathedral, let him resolve to write to the *Scotsman*, advising the removal of a couple of shabby trees which

obstruct the view of that beautiful triple end window which Mr. Ruskin and everybody else admires, and by the time he has written this letter in his mind, and turned the sentences to it, he will find himself at Callander and the carriage all ready. Giving the order for the *Port of Monteith*, he will rattle through this hard-featured, and to our eye comfortless village, lying ugly amid so much grandeur and beauty, and let him stop on the crown of the bridge, and fill his eyes with the perfection of the view up the Pass of Leny—the Teith lying diffuse and asleep, as if its heart were in the Highlands and it were loth to go, the noble Ben Ledi imaged in its broad stream. Then let him make his way across a bit of pleasant moorland—flushed with maiden-hair and white with cotton grass, and fragrant with the *Orchis conopsia*, well deserving its epithet *odoratissima*. He will see from the turn of the hillside the Blair of Drummond waving with corn and shadowed with rich woods, where eighty years ago there was a black peat-moss; and far off, on the horizon, Damyat and the Touch Fells; and at his side the little loch of Ruskie, in which he may see five Highland cattle, three tawny browns and two brindled, standing in the still water—theyselfs as still, all except their switching tails and winking ears—the perfect images of quiet enjoyment. By this time he will have come in sight of the Lake of Monteith, set in its woods, with its magical shadows and soft gleams. There is a loneliness, a gentleness and peace about it more like 'lone St. Mary's Lake,' or Derwent Water, than of any of its sister lochs. It is lovely rather than beautiful, and is a sort of gentle prelude, in the *minor* key, to the coming glories and intenser charms of Loch Ard and the true Highlands beyond. You are now at the Port, and have passed the secluded and cheerful manse, and the parish kirk with its graves, close to the lake, and the proud aisle of the Grahams of Gartmore washed by its waves. Across the road is the modest little inn, a Fisher's Tryst. On the unruffled water lie several islets, plump with rich foliage, brooding like great birds of calm. You somehow think of them as on, not in the lake, or like clouds lying in a nether sky—"like ships waiting for the wind." You get a coble, and a *gauld* old Celt, its master, and are rowed across to Inchmahome, the Isle of Rest. Here you find on landing huge Spanish chestnuts, one lying dead, others standing stark and peeled, like gigantic antlers, and others flourishing in their *viridis senectus*, and in a thicket of wood you see the remains of a monastery of great beauty, the design and workmanship exquisite. You wander through the ruins, overgrown with ferns and Spanish filberts, and old fruit-trees, and at the corner of the old monkish garden you come upon one of the strangest and most touching sights you ever saw—an oval space of about 18 feet by 12, with the remains of a double row of boxwood all round, the plants of box being about fourteen feet high, and eight or nine inches in diameter, healthy, but plainly of great age. What is this? it is called in the guide-books Queen Mary's Bower; but besides its being plainly not in the least a bower, what could the little Queen, then five years old, and 'fancy free,' do with a bower? It is plainly, as was, we believe, first suggested by our keen-sighted and diagnostic Professor of Clinical Surgery, the Child Queen's Garden, with her little walk, and its rows of boxwood, left to themselves for three hundred years. Yes, without doubt, 'here is that first garden of her simpleness.' Fancy the little, lovely royal child, with her four Marys, her playfellows, her child maids of honour, with their little hands and feet, and their innocent and happy eyes, patterning about that garden all that time ago, laughing, and running, and gardening as only children do and can. As is well known, Mary was placed by her mother in this Isle of Rest before sailing from the Clyde for France. There is something 'that tirls the heartstrings a' to the life' in standing and looking on this unmistakeable living relic of that strange and pathetic old time."

Is there another woman in history, who has left so many "stations" for fancy to dream at as Mary Queen of Scots? Whatever be the

evil gifts that spiteful Fairies may have endowed her with, that of fascination was dropped into her cradle, by some more relenting spirit, in lavish quantity. Whether it be by the wayside well, near Lancaster, at which she is said to have rested,—or the prison-room of some Derbyshire palace, or the murder-chamber in Holyrood, or the chill island of Lochleven, lovers of romance and cherishers of association are constrained to pause in every place.

Where the fairy foot hath been.

Dr. Brown's Memorials of his Father, written in an unaffected spirit of filial reverence and remembrance, must be noticed because of their sincerity and real portraiture, doubly precious in a book so "sicklied o'er" with coxcombry. The third redeeming chapter is the one entitled "Mystifications," which tells us, how a sprightly and quaint Scotch Lady, Miss Stirling Graham, by dressing up, and going out into Edinburgh society as some imaginary *Lddy Grippy*, completely took in by her personations the wits and the "Edinburgh critics," Jeffrey among the number. She wrote her recollections of the success of her masquerading, and published them privately. The book is quoted from, and seems racy and droll; a book to testify to the invention and cleverness of the British and North British gentlewoman, from the northern side of the Empire, even as the drawings, etchings and social verses of Miss Katharine Fanshawe do from the southern one.—Miss Graham diverted herself, kept Edinburgh society alive, was found out by Scott, (who kept her secret though,) and felt no more repentance on chronicling her success, than would a Lady Violetta of May-Fair now-a-days, were she to promulgate how popular she was during the vexed course of private theatricals, as the heroine of 'The Dream at Sea.'

NEW NOVELS.

Paul Foster's Daughter. By Dutton Cook. 3 vols. (Hurst & Blackett.)—This novel has the rare merit of growing more and more interesting as it proceeds;—it is not often that a novel so witty, wise and healthful in spirit offers itself for perusal. The characters are most of them artists, not of great repute and foremost rank, but artists living and struggling, loving their art and doing their best, though not always realizing their ideals. There is a pleasant vagabond Bohemian relish about the book,—the author himself seems to have dwelt in Bohemia and knows its ways. With all its pleasant rollicking fun, there is no mixing up of things, no putting right for wrong, nor making them so alike that the candid reader who should question which is which, must be content with the showman's affable reply, " Whichever you please, my little dears"! It is a thoroughly right-minded book—but the morality is not fault-finding or supercilious; it does not condemn with an epithet, nor palliate wrong doings by artful adjectives. The rooms in Burke's Buildings, St. Dunstan's Inn, are depicted in all their uncomfortable squalor, but they are redeemed with pleasant touches. Mrs. Giles, the laundress, with her broad kindliness and burlesque coquetry, is worth her weight in gold—she would brighten up the lot of dwellers in chambers even more dirty and dilapidated than those of St. Dunstan's Inn. The respectable household in Gloucester Place, Regent's Park—old Mr. Erle, the broken invalid, the remains of a Regency dandy Jeffrey, the eldest son and Edwin, his half-brother, with the solemn butler and terribly dignified housekeeper, are all bits of real life. There is not much plot in the book, but great play of character. There is nothing slurred over or idly done; the book is spirited and the style easy,—but it is all careful work, as solidly done as if it had been intended to last a hundred years. Paul Foster is an excellent character,—the unsuccessful great artist of the old High-Art school: "plenty of muscles, a good deal of nudity, brick-dusty colour splashed on with a scene-painter's brush," as his

nephew compendiously describes his pictures. His daughter Sylvia, the heroine, is a young lady who will find an admirer in every man who reads the book,—and every woman who chances to have black hair, will try to find consolation in the thought that there are such blemishes as freckles to compensate for golden locks and the complexion that goes with them! Newton Dax, who has wrecked his wild, wilful life and spent his substance in riotous living—lying stranded and solitary in those comfortless rooms in St. Dunstan's Inn, will find sympathy with the reader—though there is no attempt to make him better than he is,—but the good is taken into consideration; he is not characterized by an epithet—he is worked out, and the reader will love him as much as Edwin did. What are we to say to Mr. Septimus Rook, the articed clerk? We are half ashamed to confess that we like him almost as well as the lawful hero, Edwin; though, of course, Sylvia would have merited degradation from her rôle of heroine if she had done anything of the sort. And Miss Amelia Vane, the actress? We do not forgive Edwin for his stupidity, but he might have done worse than make her his early idol. The sketch of her life and career is very delicately drawn, and is true to the fact of things. The great merit in the book, apart from the talent which came by nature, is the evident care and painstaking to finish every part, and to keep the right proportions between the characters. The progress of the story and the general effect is never spoilt by too much detail; and the author never shows any preference for one piece of his work over another; every portion has its due share of care and attention. Poor Babette, the pet cat of old Mr. Erle, is as carefully dismissed as if she had been one of the Christians in the story; and the little bit about her after the death of the old man is as good as anything in the book. We have not gone into the merits of the story, because the interest depends on the play of character: the mere outline would give little idea of the effect. We recommend our readers to get the book for themselves. It may not be in their line: they may prefer tales in which dukes, proud countesses in all their diamonds, with mysteries, treasons, gypsies, missing heirs and long-lost daughters. We can only say that we have read 'Paul Foster's Daughter,' every word of it, and we will thank the author to write another novel as soon as he can, taking care that it is of the same quality as the present sample.

The Leiggs; or, the Discipline of Daily Life. By Miss Palmer. With Illustrations by Walter Reynolds. (Hogg & Sons.)—'The Leiggs; or, the Discipline of Daily Life' is a well-meant little book, neither wiser nor worse than many others of the same class. It is somewhat after the model of Miss Sewell's works, but it lacks the talent and the interest with which that lady invests her minute miniature-painting of common life scenes. The didactic portion, too, is somewhat flat; but the work is, on the whole, one that young persons may get good from, and parents and guardians in search of a gift-book might bestow 'The Leiggs' with perfect safety; and the young recipients would, we fancy, be sufficiently interested to give it a place on their shelves, even though it should not obtain the honour of becoming a first favourite.

John Woodburn, Royal Navy. By Chartley Castle. (Saunders, Otley & Co.)—Mr. Chartley Castle does not fear to deal with the noblest types of the heroic. Wellington and Nelson are brought upon his stage, shaking hands and talking affably with John Woodburn, an officer of the Royal Navy, who, by merit imputed unto him by the artist, rises to be "a Baronet, and in due course becomes Rear, Vice and Admiral." There is no need to say that so exemplary a gentleman marries towards the conclusion of the story; and that "he and his lovely wife, the Lady Maria, have never regretted the day they went to church." As for John Perriam, the Admiral's "butler and factotum for many years," in spite of proffered testimony that he was, in his prime, "as smart a tar as ever stepped on ship's deck," he so closely resembles the upright and thriving greengrocer of ordinary life ashore, that it is difficult to believe in his nautical achievements. Indeed, this naval novelette is

throughout seasoned with the salt of the Surrey Theatre, instead of that of Old Ocean. The roar and swell of "the deep, deep sea" give it neither breadth nor power. What rank ought to be assigned to Mr. Castle, as a writer of sea-ballads, we leave to the decision of such admirers of Dibdin's songs as may happen to read the lyric effusion of our author beginning—

Thou over the world, and I at home,
The one must linger, the other must mourn;
Yet our hearts will flee o'er the sounding sea,
Mine to thy bosom, and thine to me.

—Even giving the poet credit for a misprint of "mourn" for "roam," we cannot praise either his aim or his execution.

OUR LIBRARY TABLE.

A Woman's Wanderings in the Western World: A Series of Letters addressed to Sir Fitzroy Kelly, M.P. By his Daughter, Mrs. Bromley. (Saunders, Otley & Co.)—However interesting it may have been to Sir Fitzroy Kelly to learn from time to time the progress made by his daughter in her tour through certain parts of North and South America, and however becoming it was in the lady to post a regular series of letters to her father, her indiscretion is not the less manifest in publishing, after the lapse of seven or eight years, epistles which, when first penned, were calculated to afford gratification to none save intimate personal friends. An atlas and the exercise of common intelligence will impart to the most ignorant reader nearly all the information on Transatlantic countries that Mrs. Bromley offers her reader. She enumerates the several cities she visited; and states that those cities contained hotels, clean or unclean, economical or expensive, well conducted or the reverse. Nowhere do we become acquainted with the inhabitants of the lands she passed through. Even in the few passages where she attempts to delineate American vulgarity and dishonesty, she only succeeds in displaying the prejudices and narrowness of an English lady, unspeakably shocked at finding herinations of refinement and gentility set at naught. It would appear that Mrs. Bromley lost her equanimity on first landing at Charleston, and never recovered it till she was homeward bound. No one pleased her. Everything offended her. "Until Americans cure themselves," she maintains, "of some of their personal habits, to which it would be disagreeable more particularly to allude, I think they can scarcely be suffered to class themselves among civilized nations, and certainly not among civilized society. I have rarely seen, on our side of the Atlantic, peasants or artisans so offensive in their personal actions as I regret to say those who call themselves 'American gentlemen.'" Doubtless American gentlemen will feel acutely the sting of Mrs. Bromley's criticism. But not content with lashing them for "personal habits, to which it would be disagreeable more particularly to allude," the fastidious lady mentions some of the disgusting practices of which they are guilty. It appears that the citizens of the United States are such nasty creatures as to enjoy drinking water and milk-and-water. "There is water in the trains," observes Mrs. Bromley, enlarging her description of this offensive usage, "water in the boats, water in the railway-stations, water in the drawing-rooms, and to make matters worse, at dinner (I am speaking of the *table d'hôte* dinners on the road), instead of taking a little wine or beer, like people in general, they drink oceans of milk-diluted with water. It is to me most unpleasant to look at, especially when accompanying rich *entrées* and sauces, not to speak of fat pork, which is also a very favourite dish, but does not in my opinion look at all agreeable in juxtaposition with a great tumbler of milk." It can be no matter of astonishment that ruffians addicted to perennial excess of milk-and-water should be in other respects hideous examples of moral depravity. "Their propensities towards thieving or annexing" are such that "you are solemnly warned by notices always to lock your door and remove your key when you leave the room, 'if you wish to avoid being robbed,' and to bolt your door inside at night, 'for fear of night visitors.'" Ordinary travellers would see in such warnings an indication of the evils unavoidably consequent upon the vastness of

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American hotels, which not only entertain travellers, but are the constant homes of a considerable portion of the population. Mrs. Bromley, however, knows better. Once, and only once, does the lady give a vivid and amusing sketch of hotel-life in the States. She is residing in an hotel at Philadelphia, when she hears the bell ring for dinner. At the sound the scores of inmates rush through the passages to secure good places at the repast. With a lofty contempt for the atrocious usages of thieves and milk-drinkers, Mrs. Bromley rises from her seat, and, letting the rabble pass on before her, walks with the deliberation that becomes a British matron, in the direction of the dining-room. Down the long passage, alone and inflated with a sublime self-consciousness, she is still sailing, "when suddenly two hands (from behind) were placed on my shoulders, and the voice of a waiter, with the most shocking twang, thus addressed me:—'Well, Miss, I calculate if you want *victuals* you had better go a-head.'" Truly shocking! Well may Mrs. Bromley add, "Altogether, this hotel has by no means tended to improve my impression of the inhabitants of this, undeniably, first-rate country!" In justice to the lady, however, it must be stated if she is somewhat querulous, and a little too severe on ville barbarians, her ill humour vents itself in the gentlest manner possible; her paragraphs being plentifully sprinkled with "en attendant," "en revanche," "nous voil," "pour ou contre," "malgré," "attaque de nerfs," "par excellence," and numerous other French words and phrases which it is impossible to render in English.

Shakespeare's Curse; and Other Poems. (Bosworth & Harrison.)—What was said not long since concerning Mr. Aubrey De Vere's volume applies in all its fullness to this smaller book. Take only three lines,—those which open some verses on the "Riviera di Ponente":—

Rivals for chieftest beauty, who shall win?
These mountains, creed-like, with their base on Earth,
Shadowed with mystery, but clear in Heaven.

—We may confess to not feeling the weight of "Shakespeare's Curse," because hardly understanding its meaning. The following, no doubt, is profound, —so was Bottom's dream:—

A passion of the mind begets
In Nature's large embrace
A presence, which creates anew
Its mother's plastic face,
And hides each dark deformity,
With colour and with grace.
In essence one, yet multiform,
It spreads o'er stones and stars:
Chants in our ears the spheric chime
When the world's harp-string jars;
And fatal light from tender eyes
With silver mist debars.

How long will it be the writers of lines like the above cease to dream that there is something in them for people to understand, to enjoy, to believe?

Poems, Sacred, Didactic, and Descriptive; with a Tribute of Friendship. By the Rev. John Graham. (Judd & Glass.)—Another volume to swell the vast library of misnamed books!—of which its writer, however, entertains very complacent opinions, unaware, in his panoply of self-admiration, that his verse is more comical than clerical. Let us illustrate by six lines, taken by chance from "Pleadings of Flesh and Spirit":—

For beings made of flesh and blood,
Faith's phantoms are a torturous brood,
Sprung from the brain in morbid mood.

* * *

See how destruction here is sped,
Th' ichneumon's eggs deposited,
Are in the caterpillar brod.

Many of us know by heart the Laureate's "Brook,"—and some have set it and sung it, and painters have painted landscapes on the inspiration of its song. It has prompted Mr. Graham to sing of "water privileges" in a purring strain, which is as funny as it is surprising:—

A pellicul lake once stopt me,
And fondly would adopt me
The child of her home;
But I struggled from her bosom,
Th' pearly bright and woosome,
Resolving to roam.

From the clouds and other sources
Accumulating forces,

I reached manhood's might;
Then I cleft my way careering,
Never pausing and naught fearing,
I ran day and night.

A proud rocky precipice,
With its dizzy dark abyss,
Once my pathway closed; I
But though torn to foam and spray,
I dashed headlong on my way,
And was soon composed.
Then an unpoetic soul,
With fierce Philistine control
Made me grind all day;
I, of course, must keenly feel,
To be broken on the wheel,
But soon gladd away,
With the self-applauding thought,
That I good for ill had wrought,
And had proved my power,
Not only to give pleasure
To the sons of song and leisure,
But to grind their flour.

Three verses from a poem devoted to the feelings of Adam and Eve when they were driven from Paradise, are not (we may honestly assure Mr. Graham) Miltonic, though, in their style, sublime: Yet Eden's ideal still clung to their children,
Who still to regain it toiled eagerly on;
And the blight of the curse, and the fast-springing briars,
Could hardly assure them that Eden was gone.
Love planted her bower with blossoms of fragrance,
Her cup it foamed over her vot'ries to cheer;
But honey-moons hastened to wane in their orbit,
A voice in the garden cried "Eden's not here!"
Art, dipping her brush in the tints of the rainbow,
Loud promised an Eden of beauty supreme;
But her accents fell low, and her hand became palsied,
Her heart lost its glow, and her eye paled its beam.
"Where'er we turn" (to adapt Moore's line) "the same glories shine."—Mr. Graham means well, we doubt not: in part excuses himself to his congregation for the restless inspiration which has driven him into rhyme, and from rhyme into print:—and winds up his preface by "invoking a blessing" on his collection. The hours devoted to its production might have been turned to better account.

Of pamphlets of a miscellaneous nature we have to record, *Spithead Forts: Reply to the Royal Commissioners' Second Report on our National Defences*, by Capt. Coles (Mitchell),—*The Italian Question and the Republicans*, by J. Mazzini (Wilson),—*Mr. Disraeli, Col. Rathbone and the Council of India: a Letter in Explanation of a Petition for Inquiry*, from Col. Rathbone (Westerton),—*Mr. Dieradi and the "Unknown Envoy"*, by Col. Rathbone (Westerton),—*The Cotton Riot*, by H. D. Rae (Bombay, Chesser),—*The Right to Publish Official Documents: Proceedings in the Case of Popham v. Pickburn (Pickburn)*,—*The Popular Education of Bristol and Plymouth Districts, with Special Reference to Ragged Schools and Pauper Children*, by P. Cumin (Longman),—*A Letter to J. Bright, Esq.*, by W. L. Sargent, one of his Constituents (Simpkin),—*Speech on the Debate which arose in the House of Commons upon the Coal Clause, together with a Lecture on Coal*, by H. H. Vivian (Ridgway),—*Thames Embankment*, by J. Sewell (Goodhall),—*On the Time and Manner of Closure of the Atriculo-Ventricular Valves*, by Dr. Halford (Churchill),—*The New Zealand War; the Second Year of one of England's Little Wars*, by Archdeacon Hadfield (Williams & Norgate),—*The Hexham Chronicle; or, Materials for a Modern History of Hexham*, by J. Ridley (Cooke),—Dr. Thomson's *Analytical Tables for the Use of Students in Practical Chemistry* (Sutherland & Knox),—*A Few Words on Criticism; being an Examination of the Article in the Saturday Review upon Dr. Whewell's Platonic Dialogues for English Readers*, by J. Grote (Macmillan),—*St. Nicholas College and its Schools*, by the Rev. E. C. Lowe (Parker),—*An Old Man's Review of his Past Life (Pickering), and Capital and Labour, their Rights and Duties: a Retrospect of the Tailors' Labour Agency* (Freeman).

LIST OF NEW BOOKS.

Andersson's Okavango River, Narrative of Travel, &c. Illust. 21s.
Ashcombe Churchyard, by Evelyn Benson, 3 vols. cr. 8vo. 31s. 6d.
Beaudeker's Handbook for Travellers on the Rhine, 4 vols. 8vo. 6d.
Black's Guide to London and in the Country, 21st edit. 2s. 6d.
Black's Guide to Hampshire and the Isle of Wight, 12mo. 2s. 6d.
Black's Picturesque Tourist of Scotland, 15th edit. 12mo. 2s. 6d.
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PNEUMATIC DESPATCHES.

To raise the wind has been the ambition of many gentlemen. The Dazzles and Diddlers who have little but the atmosphere to live upon, have often shown considerable dexterity in creating a gale, and in catching it on their own particular canvas. Novels, comedies and farces sparkle with the mirth of their devices. But it has generally been a poor and thankless trade. It remains for an engineer and a man of business to out-do the playwright in his own field of invention. Mr. Rammell proposes to raise the wind to a serious purpose,—not only to live on air, but to make a fortune by it. His breeze is a good genius, that is to convey everything for everybody—to convey it swiftly, safely, quietly, economically—everything, from a kiss or a love-letter, to a keg of oysters or a load of coals.

What say the ladies living in the far west, at Kensington or Notting Hill, to a scheme for enabling them to blow letters to the other side of London, and get in answer to their sweet epistles replies borne through space by the same poetic agency? Here is a startling proposition! for zephyrs trained to fetch and carry like dogs of the choicest fancy, or pigeons of matchless breed! To go yet further in the regions of the wonderful,—what think they of an apparatus which will send kid gloves and millinery, three-volume novels and bottles of eau-de-Cologne flying through the air from any given point to any given point within the limits of the 'Metropolis Local Management Act, 1855'? There is fascination in the thought. And yet, if reasonable hopes be fulfilled, all this and much more will shortly be matter of everyday experience. A few months hence, the lady regnant of a villa at the foot of Primrose Hill, will say to her husband starting for the City, "My dear, blow me a quarter of lamb, a turbot, and a few lobsters from Cheapside!" and the brave captain of her dreams will give utterance to no expression of astonishment, but answer with promptitude, "Certainly, my dear,—and shan't I blow you anything else?" In due course the articles will be purchased, and then—with a heigh! presto! puff!—they will alight, lamb, turbot, lobsters and all, safe at the foot of Primrose Hill.

The meaning of our prelude is, that a joint-stock company, with limited liability and unbounded ability, has been formed for establishing in the metropolis lines of Pneumatic Tube, for the speedy and convenient carriage of letters and parcels. Novel as it may be to some, the Pneumatic Tube is no new contrivance, but has for several years been used by Mr. Latimer Clark as a means of intercommunication between the Central Station of the Electric and International Telegraph Company at Lothbury and their branch stations in Cornhill and the Stock Exchange—the greatest length of tube being three-quarters of a mile. The practicability of the scheme is therefore no matter of conjecture, but an affair of actual experience, standing in no need whatever of the authoritative recommendation of Robert Stephenson, who at the formation of the Pneumatic Despatch Company, not only gave the approval of his sound judgment to the undertaking, but became himself one of its promoters. The public, therefore, have ample guarantee that the affair is no chimera projection. The sceptical and curious can, by a visit to the premises of the railway station at Battersea Fields, see and judge for themselves, as that locality is just now made especially attractive by the operations of an experimental tube recently laid down by the Pneumatic Company. On the bank

of the river this tube lies—it's length of a quarter of a mile presenting, with its various gradients and curves, the appearance of a vast snake, sinuous but motionless. It is not circular, but resembles an ordinary railway tunnel, its internal height being 2 feet 9 inches; and its width measuring at the springing of the arch 2 feet 6 inches, and at the springing of the invert just 2 inches less. Formed of nine-feet lengths of cast-iron, fitted with common socket-joints and packed with lead, the passage is made with a proper diversity of curves and inclines. One gradient represents the incline of Holborn Hill, another that of Skinner Street, whilst the minimum curve is of 40 feet radius. The exhausting apparatus offers the point of difference between the works at Battersea and those employed in the City by the Electric and International Railway Company. In the City the vacuum is created by a pump; at Battersea the exhaustion is effected by the revolution of a fan, 21 feet in diameter—(which may be described for the moment as a hollow disc)—that by purely centrifugal action draws the air from two branch pipes rising from the tube, with circular mouths 3 feet in diameter, placed opposite to each other at a distance of 3 feet. The fan is capable of working eight such tubes simultaneously. The air rushing along the tube to fill up the vacuum thus created, propels the cast-iron despatch carriages, running on rails cast in the bottom of the tube. As the loads in the despatch carriages are not much more than half a ton, an exhaustion of from 7 to 11 inches of water gives a velocity of about 25 miles an hour.

The relation of this ingenious contrivance to the Atmospheric Railway (which, at least for the present, commercial considerations have condemned to be ranked amongst the splendid failures of mechanical achievement) will be best illustrated by recounting the various stages in the history of Pneumatic Propulsion. From the time of M. Papin, who first proposed to employ the rarefaction of air in a cylinder to act at great distances, the question how atmospheric pressure could be converted into locomotive force available for the conveniences of society, has been a problem of lively interest to engineers. Towards the close of the last century it engaged the attention of two men, of widely different mental organization—Coleridge and Murdoch:

First Voice.
But why drives on that ship so fast,
Without oars or wind?

Second Voice.
The air is cut away before,
And closes from behind.—*Ancient Mariner.*

—While Coleridge was driving the Ancient Mariner's ship on her fantastic voyage by vacuum and pressure, Murdoch was meditating how he could make the same instruments letter-carriers and parcel-deliverers. The poet created his vacuum and applied his pressure by the aid of "a spirit" that "made the ship to go." The ministering power at the engineer's service was the spirit of the watery vapour, working an air-pump. His plan, however, consisted simply of an exhausted tube, through which might be propelled a hollow sphere containing letters and packages. The year 1810 heard the proposal of Medhurst, the Danish engineer, to put letters and goods in a canal (6 feet high and 5 feet wide, and containing a road of stone and iron) and project them by means of atmospheric rarefaction and compression. In 1824, an Englishman, the ingenious Mr. Vallance, made a similar and better suggestion. His daring plan was to connect Brighton and London by means of an enormous tube, through which, by pumping out the air, carriages were to be propelled with the velocity of a cannon-ball. This project was, in its day, the cause of much laughter and discussion, but beyond the notice of Thomas Francis Fortune, the then notorious author of 'The Epitome of the Stocks,' and countless other publications relating to monetary speculations, it made no advances to the favour of capitalists able to carry it out.

Another proposal was made by Medhurst. It was not long ere he discovered that his original proposal could never be brought to work, and advocated as an improvement on his first suggestion,

the use of a smaller tube, from which the air should be exhausted by a pump before a piston introduced into the tube; the motive force of the piston, as it was driven along the passage by the closing in of the air behind, being conveyed to carriages outside the tube through a longitudinal opening. This opening was to be closed by an hydraulic apparatus, called a water-valve. Beautiful as Medhurst's scheme was in theory, and comprising all the leading principles of the Atmospheric System which, a few years afterwards, solved the scientific problem of the mechanical possibility of converting vacuum and pressure into the agents of locomotion, it was at that time impracticable, and his experiments were unsuccessful. The water-valve refused to exclude the air from the tube. Another valve was several years later (in 1834) substituted by Pinkus for the water-valve, but with the same result of failure. There was still need of another inventor. That power appeared in the person of Murdoch's pupil in the "Soho Factory," Samuel Clegg. Born in 1781—the same year that witnessed the birth of George Stephenson—Samuel Clegg lighted Westminster Bridge with gas in the year 1814. The valve, invented by him in conjunction with Mr. Jacob Samuda, of the Southwark Iron-works, gave the perfecting touch to Medhurst's proposal, and led to the construction of the Kingston and Dulwich, the Croydon, and several other atmospheric lines. It is not necessary here to examine the causes of the failure of the Atmospheric System. It will be time enough to do so when the public shall again wish to waste their money in giving it a trial. The foregoing summary aims only at showing the reader the points of distinction between the Atmospheric Railway of Clegg and Samuda, and the strong similarity—indeed as far as any great principle is concerned, the identity—of the Pneumatic Tube and the early proposals of Murdoch, Medhurst and Vallance, out of which the Atmospheric Railway proceeded. Murdoch and Vallance (and Medhurst in his first proposal) contemplated the use of a pneumatic tube for the conveyance of parcels. With them the motive power and the thing moved were both to be inclosed in the tube. It is the same with the Pneumatic Company. Medhurst and Vallance intended to employ a pump (even as Mr. Latimer Clark does at Lothbury), whereas the new company achieves the requisite atmospheric suction by means of a revolving fan.

Of the mechanical success of the Pneumatic Despatch Tube there is no room to doubt. The probable commercial success of the company is another question, which will depend altogether on the price at which they will be able to sell, and the rate at which the public will be ready to buy their services. The principal sources of expense in constructing such a tube in London and working it, are too manifest to require enumeration. In like manner the advantages of such a system as an engine of postal conveyance and delivery, and as a means of speedy communication between the different quarters of the town are so great and conspicuous, that the promoters are sure of a cordial welcome from the public. "The company," say the directors in their Prospectus, "propose to lay their first line from St. Martin's-le-Grand to one of the principal district post-offices, in a manner specially adapted to the requirements of the service, at the same time opening stations on the line for general service. The success of this work once practically demonstrated, the company propose to proceed gradually with additional lines to the other district and principal post-offices, the several railway termini, and other convenient stations to be established in the chief business and residential quarters of London, on such a plan that ultimately every important point of communication may be embraced in a complete system, through which a rapid and continuous circulation will be maintained." We understand that the company even contemplate to discharge the functions of commissioners as well as carriers. The adoption of such a course would almost effect a revolution in the minor economics of London life. That the company have before them a large field of enterprise may be estimated by the fact, that the Post-office service by carts and vans used

in the metropolis consumes 11,000l. yearly, and that the annual cost of the Railway Small Parcels' service in town is computed at 38,000l.

ARCHÆOLOGICAL INSTITUTE.

THE Meeting this year, at Peterborough, was remarkably successful. It commenced on Tuesday the 23rd ult., when cordial expressions of welcome were tendered by the local authorities, and preliminary formalities were gone through, which led to a valuable and interesting address by the Rev. T. James on the Archaeology of Northamptonshire. The Members afterwards availed themselves of an invitation to visit Thorpe Hall and Thorpe Church and Tower. The evening was devoted to a paper read by Mr. Parker 'On the Ancient Houses, Domestic Chapels and Hospitals of Peterborough and its Neighbourhood.' At the Meeting of the Historical Section, in the Cathedral Grammar School, the following day, the Rev. J. Earle, late Professor of Anglo-Saxon at Oxford, read an interesting paper 'On the Local Nomenclature of the County.' The Rev. Abner Brown contributed a paper 'On Certain Existing Landmarks of Early Ecclesiastical History'; and excursions were made afterwards to Barnack, Withering and Castor Churches. The Dean of Peterborough received the Members and friends of the Institute in the evening, and the pleasure of the Conversazione was heightened by the very excellent singing of choristers placed in the Gallery of the Hall. A pleasant walk across the Deanery Garden, passing a mound, led to the College Training School, where the temporary Museum had been formed, and which, for this occasion, was brilliantly lighted by gas. We have already adverted to Mr. Albert Way's leading object in forming this Collection; but the numerous and liberal contributions of great variety demand a further notice. Among the most attractive of these numerous treasures may be mentioned the following:—The gold rosary and crucifix which belonged to Mary Stuart, exhibited by Mr. P. H. Howard, of Corby Castle. The guaze veil, embroidered with letters of gold, which Mary wore at her execution, was contributed by Sir J. Cox Hippesley, Bart. It was given to the Countess of Arundel, and subsequently belonged to Cardinal York. The gold Darnley betrothal ring marked HENRI'L'DARNLEY 1565, the date of her marriage, was contributed by Mr. Edmund Waterton. The ring is stated to have been found near Fotheringhay Castle. Mr. Howard, of Corby Castle, also forwarded other relics of the Stuarts of considerable importance, and among them portraits of the Young Pretender and his wife, together with an interesting oil painting on a small scale of Cardinal York in his robes, the face being seen in three-quarter. Sir Philip Malpas De Grey Egerton, Bart., M.P. also exhibited a well-painted profile of the Young Pretender taken at his best period of life. The same owner exhibited the George and the deep blue ribbon, now quite black, which Prince Charles Edward constantly wore. They were inclosed in a frame, together with a document authenticating them and signed, "Roma questo dì 20 Lugli 1816, Vicenzo Avocato Lupi." Sir Philip Egerton also contributed a very precious miniature, painted on copper, of Charles the First as he appeared during the troubles which closed his life. He allowed his beard to grow, and, instead of the well-known peak on his chin, the miniature displays a broad extent of grey hair contrasting singularly with the hair of his head, which retains its original very dark colour. At the back of the copper is a portrait of Bishop Juxon, the faithful friend who attended his royal master on the scaffold. A very curious picture of James the First as a boy was exhibited by the Hon. G. W. Fitzwilliam. This portrait was presented by Mary Queen of Scots to Sir William Fitzwilliam on the morning of her execution, in gratitude to him for the humane treatment she had met with during her imprisonment at Fotheringhay Castle, whereof he was governor. It is circular and inscribed ETATIS SVE VI. A beautifully modelled head of Charles the First, in alto-rilievo, but ridiculously mounted with four wings as a cherub, in a deep frame, was contributed by the Earl of Westmoreland from Aphorpe. A beautiful jewelled reliquary, late sixteenth century, and formerly be-

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longing to Catherine of Braganza, was forwarded for exhibition by Mrs. Gordon Canning, of Hartpury. Mr. Octavius Morgan, M.P., sent a large collection of Papal and Episcopal rings and an extensive series of chamberlains' keys. Mr. Hopkinson forwarded a striking picture of a reformer, painted in the style of Lucas Cranach, and dated 1537. Major Frankland exhibited a fine enamelled portrait of Oliver Cromwell on the top of a snuffbox, and two portraits of Fleetwood, one of them a fine miniature by Cooper, were forwarded by the Rev. Charles Fleetwood Porter. A collection of very beautiful golden Etruscan ornaments was exhibited by the Marquis of Northampton, and a bracelet composed of gold Macedonian staters of Philip the Second, belonging to the Rev. W. Hamilton Thompson. Mr. Samuel Sharpe exhibited a selection of gems from the Poniatowsky Collection. An enamelled elephant, bearing the monogram of Charles the Eighth of Denmark, and forming the insignia of the celebrated Danish Order of the Elephant, was contributed by Mr. Octavius Morgan, M.P. Mr. Henry Goddard exhibited an enamelled portrait of Alderman Beckford. The fragment of a very richly-embroidered chasuble belonging to the Rev. Edward Moore, Shalding, formed a conspicuous object in the collection. It bore a crucifixion in the centre, and an angel with shield of arms on each side and placed in the limbs of the cross. An alto-relievo from Peshawur, in Afghanistan, attracted considerable notice from the character of its sculpture, which evidenced the influence of Greek or Classic compositions of the best period. It was recently sent from India, and exhibited by Major Hastings. A handsome Agraffe or ornament for a hat worn in the time of James the First, set with rubies, and springing from a group of St. George and the Dragon, in which a large pearl formed the victor's body, and wherein enamel gave its choicest colours, belonged to Mr. H. Cat, of Brighton. The Marquis of Northampton exhibited the Howard Book from Castle Ashby, the famous Clan Clephane ivory horn, and also the Clephane iron arm, an ingenious piece of mechanism to supply the place of an arm lost in battle by one of the gallant Clan Clephane, of Carologic, Cupar. Mr. E. J. Baumgartner exhibited a fine helmet of a hat-shape, together with a pair of metal gauntlets from Scinde. A large collection of very choice illuminated MSS. were deposited by the Rev. Fuller Russell and Mr. William Tite, M.P. The latter contributed also many specimens of early printing, and the former very fine examples of the works of Wynkyn de Worde, extending in date from 1493 to 1509. The Rev. Fuller Russell also displayed a collection of autographs, including those of Bishop Andrewes, Lord Bacon, Archbishop Laud, Juxon, Henry the Eighth, Archbishop Whitgift, General "Monck" (dated the 25th of March 1659) and a letter of Addison. The Society of Antiquaries also contributed the Psalter of Robert de Lindeseye, Abbot of Peterborough, who died 1222, and also the "Chronicon Petroburgense." Mr. Palmer, of Great Yarmouth, exhibited the head of a pastoral crozier, richly enamelled and gilt, of the fourteenth century. The Rev. Fuller Russell exhibited a small diptych by Memling, representing on one leaf the Crucifixion, and on the other the Virgin and Child appearing to Jeanne Duchess of Bourbon kneeling at a *prie-dieu*; she died 1482. A portrait named Queen Elizabeth was contributed by Mr. Graves. Among the so-called representations of Mary Queen of Scots were two from Althorp, contributed by Earl Spencer. An absurd picture of a lady in the costume of no definite period, exhibited by the Rev. Charles Caldwell, and the counter-part of a painting at Hampton Court, ridiculously termed, in the Catalogues, "fair Rosamond." A Dutch lady of the period of Rembrandt in the ordinary domestic costume, belonging to Mr. J. Mathews, may be cited as one of a very large number of pictures which merely show to what lengths owners of pictures will wander for the sake of connecting their names with that of the unfortunate and universally-admired Mary Stuart. A picture of considerable interest was contributed by the Duke of Devonshire from Hardwick, representing James the Fifth of Scotland and Mary of Lorraine, the parents of Mary Stuart.

They are placed side by side, resting their hands on cushions, with coats-of-arms between them, the lower shield exhibiting the lady's quarterings impaled with those of her husband. The two portraits have been separately, and very indifferently, engraved in Pinkerton's "Iconographia Scotica." The valuable Meyrick portrait of Mary placing the wedding-ring on her finger was mentioned in our impression of last week.

On Thursday the members of the Institute made an excursion to Oakham, where Mr. Parker pointed out the architectural features of the church and the old hall. A limited number of persons was invited to visit the rectory, where the Hon. and Rev. H. Finch explained his pictures, many of which afford authentic portraits of very distinguished historical personages. Among them may be cited "Adrian Stokes and the Duchess of Suffolk" (mother of Lady Jane Grey), by Lucas de Heere, and formerly in the collection at Strawberry Hill.—At Stamford the mayor and corporation entertained the members of the Institute at a handsome luncheon, and the afternoon was pleasantly spent in inspecting the many objects of interest in this venerable town. After seeing the monument of Lord Treasurer Burleigh, in St. Martin's Church, many visitors proceeded to view the mansion of Burghley and enjoyed a lengthened examination of the pictures and objects of Art treasured in the apartments. In the evening a meeting was held in the Corn Exchange, Peterborough, under the Presidency of Mr. O. Morgan, M.P., when Mr. H. Bloxam read a communication "On the Monumental Remains in Peterborough Cathedral." The Rev. J. L. Warner read a paper "On the Manuscript Chronicle and Chartulary of Robert Swaham," preserved in the Cathedral Library.—On Friday morning the Historical Section met in the Grammatical School, and Mr. Babington contributed a paper "On the Ancient History of the Fens." Mr. Robert Chambers, Mr. James Yates, Mr. Freeman and Sir Charles Anderson, Bart., took part in the discussion which followed.—On Saturday excursions were made to Thorney Abbey and Croyland Abbey; and on Monday many of the visitors proceeded to Elton and Oundle, dwelling of course with particular interest upon all that marks the site of that which once was the gloomy prison of Fotheringhay.

ON A NATIONAL MUSEUM OF NATURAL HISTORY.

BY PROF. OWEN.

(Continued from page 120.)

ONE has only to glance at the latest published maps, and note the proportion of the intertropical earth yet unexplored, in order to adjust our outlook for accommodation room and regulate our expectations of the new forms and species of animals that may make demands upon the space of a National Museum. But space is required not for the mere housing of the zoological specimen, but for convenient display, accessible to every scrutiny of parts needed by the science; and not merely for such disposition of the individual specimens, but for orderly systematic array of the series. The galleries should bear relation, in size and form, to the nature or characteristics of the classes respectively occupying them. They should be such as to enable the student or intelligent visitor to discern the extent of the class and to trace the kind and order of the variations which have been superinduced upon its common or fundamental characters. To show how the mammalian type is progressively modified and raised from the form of the fish or lizard to that of man,—to illustrate the gradations by which one order merges into another,—would require, according to the best estimate I have been able to make on the foregoing data and others too numerous to be now specified, a Mammalian Gallery of 850 feet in length by 50 feet in breadth.

An osteological collection is as essential to the illustration of the Vertebrate classes as a conchological one is to that of the Molluscous classes. Nor should the size of an animal be a bar to the obtainment of adequate space for the exhibition of its skeleton in a National Museum of Natural History. In the order Cetacea the proportion of

the skeletons would exceed that of the stuffed specimens, especially in the genera of largest bulk. *Balaena*, *Balanoptera*, *Physeter*, *Hyperoodon*, should be represented by the skeleton of the largest species in each: Skulls and separate bones would exemplify the differences on which the other species have been founded. But as the exterior parts of animals are the seat of much more variety than are the interior organs, the proportion of mounted and articulated skeletons in other and more populous orders of Mammals, required by a National Museum, would be smaller than that of the stuffed and mounted skins. Upon these considerations, I have estimated the proportion of an Osteological Gallery for the Mammalian class, which should be contiguous to that of the stuffed specimens, at 500 feet in length by 50 feet in breadth.[†]

BIRDS.—In the National Museum of every country the class of Birds is the best exemplified: in our own it is the only one exhibited as a class.

Here the vertical or wall space of a gallery of 300 feet in length is appropriated to the stuffed birds, and, along this wall space which, through projections into the gallery, is of 900 feet in extent, about 2,500 species of birds are exhibited, but in a too crowded manner. This, however, affords a good basis for estimating the extent of an Ornithological Gallery for such a display of the known class of birds as ought to be made according to my view of the scope and applications of a National Museum of Natural History.

Along 900 feet of wall space, in cabinets 10 feet in height, may be arranged stuffed specimens of say 2,500 species of birds. The British Museum possesses skins of 4,200 species of birds: the number of species described is about 8,300.

Birds are most attractive to the sportsman: the largest proportion of the collection of the foreign traveller usually appertains to the feathered class. The species, mostly new, collected by Gould in his three years' life amongst the woods and wilds of Australia, fill nine large volumes by their descriptions. Looking forward to the additions to the class of Birds that may be expected from the interior of Africa, from Madagascar, from Borneo, from New Guinea and from the great proportion of Australia not explored by Gould, a vast and rapid increase of singular and interesting forms may be expected,—is, indeed, certain. But on the basis of the class, as it is now known, and exercising the same discretion in the selection of specimens for exhibition which governed the arrangement of the Bird series in the British Museum, a Gallery of 850 feet in length by 50 in width should be assigned to the class *Aves*. The remarks previously made on the osteology of Mammals applies to that of Birds, save that the number of articulated skeletons would bear a smaller proportion to the stuffed specimens. But there are classes of objects required to complete the exhibition of the Natural History characters of Birds, not needed for that of Mammals, viz., the nest and the eggs, with some singular preliminary structures in a few species. The gallery for the osteology, eggs and nests, and artificial bowers, of Birds, can scarcely be estimated at less than that for the osteology alone of the class Mammalia.

Of the class *Reptilia*, including, as in Cuvier's system, crocodiles, lizards, chelonians, serpents and batrachians, about 2,000 species are now known. In a gallery of 70 feet in length, about 200 species can be properly exhibited. Some of the crocodiles attain a length of from 20 to 25 feet. Some of the turtles are of large size. A gallery of 250 feet in length would be required to illustrate, by selected species, a continuous series of the entire class *Reptilia*.

The different stages of the metamorphoses of the frog, toad, hyla, pipa, and other leading forms of the batrachians should be exhibited. Those of the common frog should also be illustrated by enlarged wax models for the instruction of the public visitors.

[†] In the Museum of Zoology at Leyden thirty skeletons of Cetaceae occupy a gallery of 200 feet in length; ten stuffed specimens of the smaller Cetaceae occupy a gallery of 55 feet in length.

So likewise, in reference to the class of *Fishes*, the chief stages in the growth of such species as the salmon, which stages are known by the local terms *parr*, *smolt*, *grilse*, &c., should be exhibited. And in several species of this class the male and female are distinguished by well-marked external characters, which should be exhibited. Of 4,000 species of fishes in the British Museum, 754 occupy the exhibition space of a gallery 70 feet in length. The number of named species of fishes now amounts to upwards of 7,000. The largest known fish of the present period is a British species, in so far as specimens have been cast ashore, within the present century, near Brighton, and at the Western Isles of Scotland; it is the basking shark, *Selache maxima* of Cuvier, which attains a length of upwards of 30 feet. It is only in a public national collection that this rare and remarkable shark could be expected to be exhibited in a properly prepared state. In a gallery of 300 feet in length the principle of selection would have to be exercised in order to give in a connected series all the ordinal and family modifications of the class of Fishes.

Reptiles and Fishes do properly constitute one great natural group of cold-blooded animals. And the beautifully fine series of gradations by which the cold-blooded air-breathers pass through the amphibious series to the water-breathers, are well exemplified in the modifications of the skeleton. I have, therefore, assigned a gallery of 250 feet in length for the osteology of the *Hematoxyla*, or reptilian and piscine cold-blooded animals.[†]

INVERTEBRATA.—The reasons which have led, in the allotment of space, in most public museums, to the exposition of a larger proportion of the class of Birds than of other Vertebrates have produced the same effect in regard to Shells in the Invertebrate series.

The texture, form, colour and pearly lustre of these skeletons of the Mollusca all accord with our ideas of the Beautiful: moreover, their preparation for exhibition demands the smallest amount of skill and time, and they are almost imperishable. The substitution of fresh specimens for those that have faded in colour by long exposure to light is the chief work required to maintain the good condition of a collection of Conchology.

As a basis for calculation of the space that should be allotted in a public museum to the Molluscan classes, the readiest is the amount of space so allotted in our own; and its relations to the present known extent of that great primary division of the Animal Kingdom. After the class of Birds, the display, next in completeness, of a natural group of animals is that which the exhibition of the shells of the Mollusca affords in the British Museum.

The cabinets on the floor of the Bird Gallery, which is 300 feet in length, are exclusively appropriated to this attractive class of natural objects. Here are arranged and displayed about 100,000 specimens of shells, illustrating about 10,000 species of Mollusca.

The well-known private collection of Mr. Hugh Cuming, of No. 80, Gower Street, contains shells, in first-rate condition as to form and colour, of upwards of 16,000 species of Mollusca; and this may be regarded as the present known extent of the existing species of the shell-bearing Mollusca; but the annual increase is great. There are, however, as I have already said, classes and orders, as well as genera and species, of Mollusca which have no testaceous covering. The class Tunicata, the orders of Gymnosomata, the Nudibranchs, Inferobranchs and Dibranchs, half of the Tectibranchs, the families Limicidae, Oncidiidae, Firoidae, are all naked Mollusca; as are odd genera, here and there, in some of the better defended orders.

Of course, in a National Museum of Natural History, a general view of the whole Molluscan group should be given; and it is more especially incumbent to afford the public a view of those modifications of the class which are least likely to be seen in collections of inferior importance or of more limited scope. Such modifications include the exquisite and beautiful forms of some of the

soft and shell-less marine orders of Mollusca above cited. Wax models coloured after nature, and specimens preserved in spirits, afford the means of completing a consistent exposition of the Molluscan sub-kingdom.

As shells, moreover, are but the exo-skeletons or protective exuviae of the animal, and as in all Mollusks, with very few exceptions, more or less of the soft parts are protruded in the living animal, and a large and characteristic part of the animal is so exposed in the locomotive shell-bearers, the art of the modeller has been put in requisition in all public museums to give an idea of the true outward form and character of the Mollusk, though it be usually restricted to one species of a genus or family. The specimens of Mollusks in which the soft parts are preserved in some clear antiseptic fluid are more numerous; the anatomy, as the indispensable guide to a knowledge of the nature and affinities of the Mollusca, has necessitated collections of the entire animals almost co-equal with those of their more shells. I estimate, therefore, supposing a gallery of not more than 300 feet by 50 feet in breadth, be assigned to all the classes of the Molluscan sub-kingdom, that the addition of the vertical or wall space (given to the class of Birds in the British Museum) would only suffice for an equalized and consistent exhibition of all the chief modifications of the sub-kingdom as it is at present known; the principle of selection governing the amount displayed to the same degree in which it has governed the display of the proportion of shells now shown in the floor-cabinets of a gallery of 300 feet in length.

Some years ago a Committee of the British Association memorialized the Trustees of the British Museum on the subject of the combination of the fossil with the recent shells.

I assume that, practically, the series of stuffed Mammals will be kept apart from the fossil remains of that class in all collections of Natural History; and the like with respect to the stuffed Birds, Reptiles and Fishes: in other words, that the Department of Zoology will continue to be distinct from the Department of Geology and Palaeontology. But adherence to the strict letter of such practical or administrative arrangements would be neither necessary nor wise. Fossil shells readily afford duplicates. The genetic and truly philosophical series according to geological epochs, may be kept quite complete in the Geological Department; and yet examples of an *Orthoceras*, a *Lituote*, a *Goniatile*, a *Ceratite*, an *Ammonite*, a *Hamite*, a *Baculite*, a *Turritelite*, and a *Blemnite*, might be spared, to be most instructively associated with that poor remnant of the order of siphonated-chambered shells which is exemplified by the genus *Nautilus* in the collection of existing Mollusca. Adopting the association of fossil with recent shells, on the same principle, and in the same limited proportion—i. e., in order to indicate how the wide gaps in the recent series of Molluscan forms had once been filled up, the practical Arranger and Curator of a National Museum must expand his estimate of space for his Zoological Department accordingly.

ARTICULATA.—Of Insects, 150,000 species are now known, which is about more than double the number of all the other articulate classes combined, viz.:—*Arachnida*, *Myriapoda*, *Crustacea*, *Cirripedia*, *Epizoa*, *Annelida*, and *Entozoa*. The instances of species remarkable for bulk, such as the great Japanese crab, of 12 feet or more from the tip of one claw to that of the opposite, are rare and exceptional; but smallness of size is met by multiplicity of species. Two entire classes, *Annelida* and *Entozoa*, the sub-class *Epizoa*, some *Cirripedes* and other *Crustacea*, most *Arachnida*, and some insects, especially the larva, require to be preserved in antiseptic fluid, or to be represented by wax models. Nor are exhibitions of the articulate province of animal life on a scale proportionate to that of the molluscan and vertebrate plans of structure. I have estimated that a gallery of 250 feet in length by 50 feet in breadth should be provided. But the principle of selection must guide the Arranger, and on a more restricted scale than in the preceding classes, in availing himself of such extent of space

for systematically arranged and exhibited specimens.

In assigning, also, a gallery of 250 feet in length by 50 feet in breadth, to the Radiate province, I have had regard to the difference of size of most of the species as compared with that of the majority of the articulate animals, especially insects. Some *Medusae* are more than 2 feet across: a specimen of the brain-stone coral (*Meandrina cerebriformis*) may exceed a yard in diameter and be nearly a yard in height. And, of course, the finest and largest specimens should be sought out for exhibition in a National Museum.

Of the radiated class of animals, most of the class *Echinodermata* can be represented by their prepared and dried external crusts: the beautiful orders of the sea-urchins (*Echinidae*) and starfishes (*Asteriidae*) are so exhibited. But the *Holothuriidae* and other soft vermiform kinds of the class need to be preserved in liquor or represented by coloured models. Indeed, to give an adequate form of the urchin or starfish as it is seen living and moving in its native element, with its hundreds of tubular suckers extended from the ambulacral openings, a wax model of a specimen of at least one of each genus should be added to the series of the shells.

Having at command a gallery of adequate extent for the Zoophyta, the Zoological Curator would take the requisite steps to obtain and exhibit, especially if the public collection were that of a maritime and commercial people, illustrations of the growth and structure of coral reefs, by means of adequate masses of those beautiful structures, so as to exemplify the law of growth and order of superposition, of the different kinds of coral-forming zoophytes, which build up the lovely atolls and the dangerous fringing reefs, in various parts of the tropical seas.

ETHNOLOGY.—No collection of Zoology can be regarded as complete that does not contain illustrations of the physical or natural history characters of the human kind (*Bimanus* order, *Archencephalous* sub-class). Such illustrations are afforded by casts of the entire body, and of characteristic parts, as of the head, or of the face, of the hand and the foot; also by the bony framework, and especially the skull. Casts of the entire body, for the aims of the ethnologist, should be coloured after life, as in the examples of the Ethnological Department in the Crystal Palace at Sydenham. The attention of philosophical travellers has of late been directed to this exigency in philosophical natural history; and, judging from the number of instructive specimens brought from South America by Sir Robert Schomburgk, and from India by the Brothers Schlagintweit, I have estimated that the Gallery of Physical Ethnology should be 150 feet in length by 50 feet in width, in a National Museum of Natural History.

Such a museum, moreover, requires a special department for the illustration of the natural history of the people's own country. In the British Museum there is assigned to the Zoology of the British Islands a gallery of 85 feet in length by 30 feet in width. It is well filled with the specimens which can be exhibited in a dried state. I shall afterwards refer to the location of the department illustrating the Fauna of a country, in the National Museum of Natural History of such country.

A Museum of Natural History must include, for its consistent completeness, a department of Botany, that is to say, a gallery for a collection illustrative of the characters, structures, and economy of the vegetable kingdom as it now exists.

My estimate of the requisite space founded on that now allotted to the Botanical Department in the British Museum, and on the space allotted to the Museum at Kew, led to the proposition of a gallery of 250 long by 50 feet wide. I am assured by competent and practical botanists that I have not erred on the side of excess of space in this estimate.

GEOLGY AND PALEONTOLOGY.—The progress of these sciences has created a new demand for space in Natural History museums, which demand has been more or less liberally responded to in the museum of every metropolis in Europe: first, and most, in Paris, honoured as being the seat and scene of the immortal labours of the founder of the science of fossil remains. The impulse given by Baron

[†] Report on Space required for the Natural History Departments. Printed by order of the House of Commons.

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Cuvier to their acquisition has been followed by the formation of most extensive and instructive collections of the extinct members of the animal and vegetable kingdoms. Of extinct animals only there are at the present date not less than 6,000 genera named and more or less clearly defined.

In many of these genera the number of species already named exceeds—say in the case of a few of the larger genera of insects, *i.e.* *Curculio*, Linn.—that of the known species of any genus of existing animals. Take, for instance, the genus *Ammonites*; whilst many larger groups, *e.g.*, *Brachiodonta*, *Ganoidea*, are almost exclusively represented by extinct species. In fact, of the animals that have calcareous or fossilizable parts in their organization, the number of known extinct species now far exceeds that of the known existing forms; and the knowledge of such fossil species proceeds at a more rapid rate. Were space in a public museum estimated upon a prospective view of future increase,—if space were to be provided for the reception and systematic display of annual accessions,—a larger proportion must be allotted to the galleries of Paleontology than to those of Zoology. And this is in strict and necessary agreement with the nature of things. Existing animals represent the phase of life of the present world, or of the modern epoch in our earth's history. Extinct animals belong to at least a score of equivalent epochs, or to many worlds besides our own.

If, therefore, for a consistently proportional exhibition of all the classes of existing species of animals, according to the principles of selection adopted for those classes that are best displayed in our own and other national museums, a series of galleries, collectively of the extent of 3,750 feet in length, by 50 feet in breadth, be required, it will be understood that the selective principle must be more restrictively applied to the exhibition of the fossil illustrations of the zoology of former worlds in a gallery of 550 feet in length, by 50 feet in width.

In such a gallery, however, I have calculated that a series of rock-specimens illustrative of the structure of the earth's crust, with a corresponding selection of characteristic fossils, arranged stratigraphically, might be exhibited; together with the general paleontological series arranged according to genus, order and class.

No triumph of Science has appeared more marvellous to the intelligent mind than the reconstruction of a form of life that has passed away long ages ago, and the representation to the visual sense of such animal by its framework, so complete as to leave little to the imagination in realizing a complete idea of the once living figure of the extinct beast. In the British Museum the North American *Mastodon*, the South American *Megatherium*, the Irish Giant Stag (*Megaceros*), the New Zealand giant bird (*Dinornis*), are thus exhibited. In the Museum of the Royal College of Surgeons the great Ground Sloth (*Mylodon*) and the Giant Armadillo (*Glyptodon*) are similarly displayed. At Petersburg the huge hairy and woolly Mammoth and tichorrhine Rhinoceros—both colossal beasts once inhabitants of Britain—may be seen; even the thick hide of the first and part of that of the second are there preserved.

Paris, Berlin, Turin, and some other Continental Museums can boast, also, of their more or less complete and unique skeletons of other extinct species of gigantic quadrupeds.

It is the common experience of officers of National museums that no specimens of natural history so much excite the interest and wonder of the public, so sensibly gratify their curiosity, are the subjects of such prolonged and profound contemplation, as these reconstructed skeletons of large extinct animals.

Happily for the fulfilment of this, perhaps, by some administrators, viewed as the primary aim of a public museum, it can be gratified at comparatively small cost. A fossil bone and a coloured plaster cast of it are not distinguishable at first sight,—scarcely by sight at all.

The artificial junction of a series of casts of the bones of an unique fossil skeleton produces a result equivalent for all the purposes of public exhibition to the articulate skeleton itself. Thus, every capital

Europe, the public museum of each civilized community, may show to the people the proportion of the creatures of former worlds that science has so restored. Requisite space for exhibition being provided, reciprocal interchange of casts would soon furnish such museum with the co-adjusted groundworks of the most remarkable extinct animals that have hitherto been restored.

MINERALOGY.—Minerals, like Birds and Shells, are amongst the most beautiful classes of natural objects; at least, those pure and for the most part crystallized bodies, selected to represent the elementary composition of rocks, have always attracted the eye and excited the desire of possession, by the combined qualities of form, colour, lustre and imperishable density, and the conventional value attached to extreme rarity. And, perhaps, it may be because they are objects of beauty and of price, that the Mineral Series rivals in the proportion which is exhibited, and in its connected arrangement, the other two exhibited classes—Birds and Shells—in our British Museum. The present Gallery of Mineralogy is 270 feet in length; and in 1857 there were exhibited in the cabinets arranged in that space about 15,000 specimens. In 1858, 4,000 specimens were added; and, in 1859, the famous Allan-Greg Collection of 9,000 specimens was purchased, and is now in course of incorporation: these, with additions from other sources, have already raised the collection to 30,000 registered specimens.

From known collections of repute that may be, but are not yet, acquired, an equal ratio of increase is likely to continue. My Colleague, at the head of this department and Professor of Mineralogy in the University of Oxford, is of opinion, and I fully concur with Prof. Moseley, that a public collection of Mineralogy should include—1st, a Series of Minerals arranged according to a system of classification on the combined bases of chemical composition and geometrical forms; 2nd, a series of crystallo-graphic specimens selected to illustrate the varieties of crystalline forms exhibited by each mineral; with which should be associated a series of models representing these varieties of form in symmetrical proportions, on a scale dispensing with the need of a lens, easily addressing the eye, and requiring from a student of such series only the use of the hand-goniometer. The elementary labour of the student should be further facilitated by express series illustrative of the various physical characters whereby the mineralogist discriminates between different minerals and determines their external features: such, *e.g.*, as the degrees of lustre, the varieties of cleavage, and of colour. Minerals are, of all substances, the most durable in regard to colour, of which they exhibit the most complete series of gradations and varieties. Of this quality Werner took advantage in proposing his system and classification of colours, which, in a public museum, ought to have a special series for its illustration, with Werner's Nomenclature and its Synonyms in different languages; so that manufacturers and others might see and know precisely the colour and shade signified by such terms. In those original Papers of John Hunter that have recently been published[†] there is a chapter "On Monsters," divided into those of the Animal, Vegetable and Mineral Kingdoms. The illustrations of the latter by the Great Physiologist are those "defective formations" or "disposition of one crystal to form upon another" now included in the section of the science termed the "Teratology of Minerals." The series illustrative of this should include the specimens that have assumed deceptive forms by the enlargement of particular planes, by the development of a twin-structure, or through other complex departures from normal form, requiring the goniometer and geometrical aptitude to fathom the right solution. Perhaps, the most interesting of all these ancillary series to the philosophical mineralogist would be that which should exhibit the various kinds of Mineral "Pseudomorphs." Here would be exemplified the transitional capacities of the most obdurate and seemingly unalterable and imperishable of substances. Silex replacing, or replaced by, other and very various stones. The hardest gems

becoming degraded, so to speak, by the substitution of less dense and durable matter for their own proper substance: Minerals of the least stable nature mimicking by their external forms those that are the hardest and most imperishable. Prof. Moseley assures me that for the due illustration of this interesting branch of Mineralogy an extensive series would be required.

Thus multiples of the same species of mineral would do duty, in a National Collection, in the Classificatory, the Geometrical, the Elementarily-instructive, the Technological, the Teratological and Pseudomorphic series. Moreover, as in the Zoological Department a small apartment is proposed to be so arranged as to make the microscopical inspection of animalcular forms easy to the public, so a corresponding arrangement in the Mineral Department might give as easy an opportunity of observing the exquisitely beautiful phenomena of polarized light, so far, at least, as they are applicable to the discrimination of minerals.

It may be a question whether "artificial minerals" should have a place in this department,—by which I mean the crystallized products of the laboratory and of processes carried on in Metallurgy and other arts. In the Mineral Department of all public Museums are arranged or located those most interesting and mysterious bodies called "Aerolites" or "Meteors"—the mineral substances which our earth receives from time to time from extra-telluric space. Already, through my Colleague's energy, the series of these sky-stones in the British Museum now rivals that extensive and formerly unique collection at Vienna; where, by the way, I learn that they are enlarging the exhibition-space of their famous Mineralogical Gallery to twice its former extent.

Basing an estimate, therefore, on the proportion of mineral species which can be exhibited, with the single aim of a classified series, on the ground-floor of a gallery of 270 feet in length by 40 feet in breadth, and on the known ratio of increase, admitting also the necessity or advantage of the several distinct series required for the full fruition or completed applications of a national collection of Mineralogy, I estimate that it should have appropriated to it a gallery of 550 feet in length, by 50 feet in breadth.[†]

(Prof. Owen's important paper will be completed in the *Athenaeum* of next week.)

OUR WEEKLY GOSSIP.

Her Majesty's Commissioners have arranged the principles and general details of the Catalogues for the Exhibition of 1862. Three catalogues will be issued: an 'Industrial Catalogue,' an 'Illustrated Catalogue,' and a 'Fine-Art Catalogue.' All matters of a general kind intended for insertion must be sent in to the secretary before February 1; all advertisements before March 1. The price of the Industrial and Fine-Art Catalogues will be one shilling each. The Illustrated Catalogue, which will mainly concern the exhibitors, though it will also have a present and permanent interest for the public of spectators, will be produced on a handsome scale, in super-royal 8vo., so as to range with the magnificent work of 1851. The name and address of each exhibitor will be given, with a brief description of his contribution; the printing and paper for this part of the Catalogue being provided by the Commissioners. Detailed descriptions of articles and woodcut illustrations of them must be paid for by the exhibitor. Editions of ten thousand copies will be struck off from time to time as they may be demanded by the public. All advertisements must first be submitted to Her Majesty's Commissioners.

Under the patronage of Earl Fortescue, the Bishop of Exeter and the Duke of Northumberland, the Members of the British Archaeological Association propose to hold their Eighteenth Annual Meeting at Exeter, from the 19th of August to

[†] This, of course, is less than the space (Plan, in "Return," delivered 10th of March 1859, and printed by order of the House of Commons) it might be desirable to secure prospectively, for enlargement of the gallery, in reference to the possible increase of thirty years to come, considering the limited proportion of the earth whence our present known minerals have been derived.

the 24th inclusive. They have a goodly list of Vice-Presidents and Committee. The proceedings of the week will include the usual papers, *soirées* and excursions.

We are requested to state that a considerable part of Leigh Hunt's book, 'A Saunter through the West End,' appeared in the *Atlas* in 1847. The contributions were then called 'The Streets of London.'

Capt. Snow, in continuation of our remarks of last week, writes to explain the present state of the *Endeavour*, and of his proposed voyage to the Arctic Seas, in search of the lost Expedition.—

"Newcastle, July 30.

"The delay occasioned, by trying to get the additional small sum required for our more efficient equipment has been such, as to make it very doubtful about getting through the middle ice this season. I am, therefore, reluctantly compelled to follow the advice and wishes of many persons interested in, and supporting my undertaking, by relinquishing the northern route this year. This does not prevent me trying the original plan by Behring Strait; and as the vessel, with all her material, &c. has been kept by me free from debt (paying as I do everything weekly), there will be no difficulty in proceeding upon my voyage whenever I can, by my own means or otherwise, obtain what more is required. Meanwhile I shall not be idle, but intend turning the vessel to some useful purpose in connexion with science or exploration. At any time I shall be happy to meet the friends who have aided me in this effort to do more concerning the lost Expedition, and thanking them, with the press generally, for all kindly feeling displayed.

W. PARKER SNOW."

Another State Paper on the Thames! Year by year these reports on the adornment of our noble river come and go. They have their little day—whether they be the magnificent dreams of Martin, or the prosaic plans of Cubitt—and then they drop below the tide. The public is supremely unconscious that the most picturesque and various river frontage in the world stands in any particular need of artificial adornment. London, they say, requires more roads and wider, more streets and shorter, more sewers and with a swifter fall, free bridges and more of them, but does not want to see its ample stream straightened and banked, and narrowed into a Dutch canal. London has its own character, and the Thames partakes of it. It is a sea-port; and the salt wave washes "the marble of her palaces," and fawns at the foot of her gardens as well as visits her wharves and warehouses and commercial stairs. It is the growth of ages, having its foundations in the soil before Caesar leaped on the shores of Kent. Nature and the necessities of man have made the river that which we find it. Very few persons, we imagine, wish to see this work of ages changed. An engineer, or an architect, here and there may be found eager to reconstruct the river-side; but the same ingenious gentleman would like to rebuild Westminster Abbey on "a more regular plan," and remove out of our way the rubbish called the Tower. We may admire his cleverness, but we really do not want his art. There are men who would re-write Shakespeare's plays, or reconstruct the History of England, just as there are men who would transform the Thames into an absurd and intolerable likeness of the Seine. We believe they will not very soon succeed. As we prefer, with all their faults, our own Shakespeare and our own History, so we prefer our own Thames. We have no objection to its being brightened and lightened; to see many more Tudor buildings, like Billingsgate, and a little more greenery, like the Temple Gardens, on its banks; to see some of the unsightly coal-yards put away, and the road along its northern shore extended; but improvements should be conceived in the national spirit, and carried out in the genius of the spot. The present scheme is negative, and therefore right in spirit. It aims at producing the greatest attainable improvement with the least possible change. This principle will recommend it to public indulgence. Any general scheme on the new French model for changing the masculine and picturesque character of our river front would be an error on

artistic grounds, and probably a failure on commercial grounds.

The disjointed portions of an early German Triptych, at Hampton Court Palace, to which we last year called attention, have been brought together and fitted into an elaborately gilded, but very inappropriate, frame, and placed in a conspicuous position in the centre of one of the principal apartments. The cartoons of the Triumphs of Julius Caesar, by Andrea Mantegna, have been protected by large sheets of glass, and are now seen to much greater advantage. The large chalk drawing, or cartoon, copied by Casanova from Raphael's Transfiguration, is in a miserable dark room, although one of the best and most valuable transcripts of the original picture, and of the same size. It certainly merits a more prominent position, and would, from the dullness of the surface and clearness of execution, be a very good subject for photography. Copies multiplied by this process would render more service to students than any lithographs or line engravings now current; and we hope the authorities will take our second suggestion also into consideration.

The Royal College of Surgeons is in treaty with the Company of Barber-Surgeons, we understand, for the purchase of the picture of 'The Granting of the Charter to the Corporate Body by Henry the Eighth,' the picture to be preserved in future in Lincoln's Inn Fields. The price named is 3,000*l.* If this admirable work is to be disposed of at all, we should much prefer to see it in Trafalgar Square. The first work in England by Holbein, and, in some respects, one of his most complete performances, ought to be in no less a place than the National Gallery, where he is very inadequately represented indeed.

Fife House, Whitehall Yard, has recently received the collection of Indian fabrics and raw materials, which has been a delight to artists in Leadenhall Street. It will be re-arranged shortly, and again open to the public on Mondays, Wednesdays and Fridays.

Our readers are aware that a Royal Commission has made its Report as to the site of the new Law Courts and the manner in which the cost of the site and buildings should be met, and that Government measures have been grounded upon their Report. Having acted upon this Report, the Treasury has now thought fit to assert that it is not worthy of credit. A Treasury Minute, dated the 16th of July, strives to prove that the Commissioners were wrong on all points. Their estimate of expenses is wrong by the small sum of half a million, while some of the funds which the Commissioners proposed to expend are not applicable for these purposes, and the actual sum which is available is less by nearly 200,000*l.* than the estimate of the Commissioners. Our attention has been drawn to this subject by some temperate and well-digested remarks of the Council of the Incorporated Law Society upon this precious Treasury Minute. It is alleged in these remarks that the facts and figures on which the Minute purports to be founded have been for many months in the possession of the Treasury; that they were well known, or readily accessible, before plans were prepared and deposited and notices given by authority of the Treasury when the Site Bill was passing as a Government measure, and when the Money Bill was before a Select Committee of the House of Commons. It may be doubted whether any great harm is done by not promulgating these views earlier, as it seems probable that, in the main, the Commissioners are right and the Treasury Minute wrong; but the fact that, having these views, they were kept back from Parliament and the country, if this should be proved, presents a subject well worthy of the attention of those who study the official morals of the nineteenth century.

The boys and girls of Sheffield have raised a statue to James Montgomery. Seven years ago the poet of 'The Pelican Island' died in the town which he had adopted and made famous for other wares than cutlery. There was much rejoicing over his genius, and many resolutions to preserve in bronze or marble some public memorial of one who in early life had been reviled and imprisoned for his service to the liberal cause. The imprison-

ment in York Castle, as is well known, made Montgomery a poet.—

We learn in suffering what we teach in song. And it was evidently good for the rising generation of "iron" men that a protest against temporary wrong—a witness to the old truth that right will be done at last—should be set up in the public streets. The men of "complete steel" were, nevertheless, slow with their subscriptions, and the Sunday School children had to step in and make up the lists. 1,100*l.* was ultimately raised, and a statue by Mr. Bell of the prisoner of York Castle has this week been inaugurated as the first literary monument erected on the banks of the Don.

The Master and Wardens of the Ironmongers' Company gave a splendid entertainment on Wednesday last, in their venerable hall, to the promoters, contributors and friends of the great Exhibition, which excited so much admiration in May last. Few undertakings have been so successful as what may now be termed "The Ironmongers' Exhibition of 1861," or so lasting in its pleasant feeling, as the expressions of obligation and continued readiness to co-operate on both sides fully proved.

Thanks to an order of the House of Lords, on motion of Lord St. Leonards, Turner's Will and the various codicils attached to it have been printed *ad extenso*. The document is of interest to artists, who may see therein how it happened that the provision Turner made for the poor members of their profession was of no avail to them, and why "Turner's gift" has fallen to somebody else. The immediate occasion of this publication was the official representation of the Trustees of the National Gallery to Her Majesty's Treasury, respecting the care and custody of the pictures. The period within which provision was to be made, under the will, for the gallery to be named after the testator was limited to ten years after his decease. This will shortly expire, and although the decree of Vice Chancellor Kindersley delivered the pictures to the Trustees without express reference to this condition of time, there are, say the Trustees, grave doubts, supported by high legal authority, whether that condition does not still bind them to erect the gallery on pain of forfeiture. It is added, that, whatever be the legal effect of this decree, there is no doubt of the moral obligation under which the Trustees lie. They think Turner intended that his pictures should be exhibited in immediate proximity to the other pictures forming the National Gallery, and in order that they may be enabled to carry out this intention, they appeal to their Lordships of the Treasury, adding that, whether they hold the pictures under the will or the decree, or both, there is no doubt of their being under a moral as well as legal obligation to see the undoubted wishes of the testator fulfilled. It is urged, that it is not fitting to impair the completeness of the general collection of national pictures by the severance from it of such surpassing examples of the British School. To this is added a reminder that on repeated occasions the temporary character of the present location of the Turner pictures has been made the subject of express acknowledgment and assurance. The representation concludes by calling attention to the report of the late Mr. Braidwood on the increased danger of lighting public buildings with gas, under the influence of which the British Museum Trustees decided against lighting that building. The Trustees state that they would not consider their responsibility met were they not to draw the attention of their Lordships to the questionable nature of the present location of the Turner pictures, and the arrangements under which they are now exhibited by gaslight.

Messrs. Oliver & Boyd, of Edinburgh, have purchased the copyright and stock of the *Edinburgh Medical Journal* for 850*l.* The *Medical Journal* is the only one in Edinburgh.

We print the following as we receive it, by way of hint to Mr. Murray:—

"London, July.

"Is there anything like a guide-book for the home county of Sussex which has a decent claim to accuracy? I am one of those who go about the

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country with a knapsack for my recreation in the holidays, and was properly brought up with an English veneration for Mr. Murray and his Handbooks. I hailed with gratitude some years since the appearance of one professing to give an account of the ancient kingdom of *Ælla* and its belongings, and quite recently took a tramp over the downs to Old Shoreham, not a little elated by the idea of finding such an example of Norman architecture as the following quotation from 'Murray's Handbook for Kent and Sussex,' page 298, col. 2, describes:—'Old Shoreham Church, N. (Norman), is scarcely less interesting. It is cruciform, the 4 limbs being of equal length.' Then follows a quotation from Hussey, and the compiler resumes thus:—'Remark the peculiar oblong window in the S. transept, with its exterior zig-zag bordering.' Now, I was rather surprised to find such a mistake, or sign of carelessness, as this, concerning a building within two hours' steam of London; for the truth is, that the four limbs of this church are by no means equal, but its chancel is shorter by some feet than the nave, and the transepts, of equal length, are shorter very considerably than either nave or chancel. In short, there is no great peculiarity in this respect to be seen. As to the 'peculiar oblong window in the S. transept,' I found also another in the north transept—an unexpected treat. At Lancing I was shown, by a person apparently well informed, a third blunder, respecting the three grades of scholars admitted to St. Nicholas College there, which suggests, at least, a transposition of the names of Shoreham and Lancing. If Old Shoreham Church had been an out-of-the-way edifice, I should not have troubled you with this note, but it is spoken of in the Introduction, page 12, as amongst the most important Norman works in the county of Sussex. S."

A small volume, a Correspondence between Voltaire and the Duchess of Saxe-Gotha, has just appeared at Paris (Didier). Besides his letters, the volume is said to contain several articles by the famous author, not printed till now. The Duchess remained his sincere friend during his quarrel with Frederick the Great; it was by her desire that he wrote his 'Annals of the (German-Roman) Empire.' In the letter which accompanies the completed work he writes to her, "All is done, and I place about ten centuries at your feet, where I would rather be placed myself. Of all the blunders which have been committed since the days of King Dagobert, none is as great as mine when I left the Thuringian paradise."

BRITISH INSTITUTION, Pall Mall.—The GALLERY, with a Collection of PICTURES by ANCIENT MASTERS and deceased BRITISH ARTISTS, is OPEN daily from Ten to Six. Admission, 1s.; Catalogue, 6d. GEORGE NICOL, Secretary.

HOLMAN HUNT'S GREAT PICTURE.—The EXHIBITION of Holman Hunt's celebrated Picture of 'THE FINDING of the SAVIOUR in the TEMPLE,' begun in Jerusalem in 1854, and completed in 1860, is NOW OPEN at the GERMAN GALLERY, 168, New Bond Street, from Twelve to Six.—Admission, 1s.

SCIENCE

MEDICAL BOOKS.

The Forms, Complications, Causes, Prevention and Treatment of Consumption and Bronchitis. By James Copland, M.D. (Longman & Co.)—Dr. Copland has here not only presented the profession with the articles 'Consumption' and 'Bronchitis' in his comprehensive 'Medical Dictionary,' but he has used these articles as the basis of an extended treatise on these subjects. Numerous as are the works devoted to the subject of consumption, we know of none that will more repay the perusal, by the practitioner in medicine, than the one here given by Dr. Copland. There is a comprehensive grasp of the whole subject that reminds us of the best monographs of the great medical writers of the seventeenth and eighteenth centuries; whilst the literature of the subject is brought up to the present day. In addition to this, we have indications on every page of the practical man, who is thoroughly acquainted with the subject on which he writes. In an age of new and dazzling discoveries, the young practitioner is constantly liable to neglect the past; and the study of works like this by

Dr. Copland cannot but have a beneficial effect. The treatise on 'Bronchitis' is almost entirely rewritten, and is a most able *résumé* of all that is known of the pathology and treatment of this disease.

A Treatise on Fever. By Robert D. Lyons, K.C.C. (Longman & Co.)—Dr. Lyons is precisely the man to whom we should have looked for a sound philosophical and practical treatise on Fever. As pathologist-in-chief to the British Army in the Crimea, he had especial opportunities of investigating the fevers which carried off so large a proportion of both French and English armies. He also personally investigated the yellow fever of Lisbon in 1857. He was educated in Dublin, and now practices in Dublin, the principal city of the country which has the unenviable reputation of being the 'chief habitat' of that most destructive of all fevers—typhus fever. Under these circumstances, Dr. Lyons has had ample opportunity for studying the three great forms of fever recognized by pathologists at the present day; and in his treatment of this great subject we have not been disappointed. Those already acquainted with the forms of fever will be glad to go over the ground with so competent a guide as Dr. Lyons; whilst the student of medicine will find this work a capital introduction to the study of the most formidable group of diseases he is called upon to investigate.

The History of Medicine. By Edward Meryon, M.D. (Longman & Co.)—It has been long a reproach to the literature of medicine in England, that it has neither good biographies of medical men, nor a readable history of medicine. Dr. Meryon has come forward to supply the latter, and has now published a first volume. This volume takes us from the earliest condition of the healing art, and its first philosophical development in the works of Hippocrates down to the history of medicine and surgery in England during the sixteenth century. In the execution of his book Dr. Meryon displays an extensive erudition, and has produced a work which will be alike interesting to the public and the medical profession.

A Medical Handbook. By Frederic W. Headland, M.D. (Seeley.)—Dr. Headland's book is divided into two parts. One on the Preservation of Health and the other on the Restoration of Health. Both parts are written with equal ability, and both, we believe, with an equal solicitude to make the author's knowledge useful to mankind. At the same time, we question the propriety of teaching the public therapeutics at all. Our social arrangements ought everywhere to admit of the existence of a competently instructed medical man, who should be sent for where disease is present. If, however, there are districts in "happy England" where no doctor is to be found, and where a clergyman, or a visitor of the poor exists, then these "hints" on the administration of decoctions, pills and tinctures may be of service.

A Treatise on Diseases of the Joints. By R. Barwell, F.R.C.S. (Churchill.)—It is now many years since Sir Benjamin Brodie published his work on 'Diseases of the Joints,' and that eminent surgeon would be the first to admit that the time had come for a new work on the subject. Those who will take up Mr. Barwell's volume and compare it with the work of thirty years since will see at once the immense stride that has been made in our knowledge of the minute structure of the bones, cartilages and other tissues that enter into the composition of the joints. It is from this point of view that Mr. Barwell's book will be studied with interest by the young surgeon. The older practitioner will perhaps question whether all this minute investigation with the microscope has really improved the practical treatment of disease, and unfortunately, there is no way of meeting the objection at once. The application of counting to the results of treatment, has yet to be accomplished by the members of the medical profession, and, until this system is put on a satisfactory basis, an opinionative medicine and surgery must prevail. There is, however, a permanent faith among all the better instructed practitioners of the healing art, that the greater the knowledge possessed of the structure, functions and morbid changes of a part, the more chance there is that those means will be

used by which disease is resolved into health, and health maintained. It is with this conviction that Mr. Barwell writes,—not, as he tells us, "so much from love for that sort of work, as from a perception that certain links must be supplied, certain entanglements unravelled, and error, if any existed, corrected." From a young man with such a spirit as this, the greyheads of the profession may learn, and the book which he has produced is one calculated to do good, as much in the spirit in which it is written as in the new and important matter it supplies.

FINE ARTS

THE SYSTEM OF TRAINING UNDER THE DEPARTMENT OF SCIENCE AND ART, AS PURSUED AT SOUTH KENSINGTON.

The Department of Science and Art has had now some years of trial, overcoming many obstacles and prejudices, and it is time we looked to the result of the talent, energy and money that have been expended. Before entering into detail, we may dissipate the popular error that the Museum and the Schools of the Department at South Kensington have any needless connexion with one another. The fact is, that beyond some small collections for the use of the pupils, the Museum and picture-galleries might as well be at Trafalgar Square, the Minories, or Bloomsbury, as in Brompton. The Secretary of the Science and Art Department, Mr. Cole, is also General Superintendent of the Museum; but there is no compulsory union of the offices. To put the right man in the right place has been the object of the Government. The Museum section of his duties was publicly examined before a Commons Committee last year, and a very favourable verdict returned,—indeed, it would have been strange if the erection of so complete a collection in so short a time and at so small an expense had not won a much warmer approval than was tardily given to the man whose energy had so greatly contributed to bring it together.

We shall confine ourselves to the Art Department. The system of instruction diffused by eighty-two schools throughout the country has for its centre the Training School at South Kensington, the primary purpose of which is to supply teachers to Art-Schools. The students who enter it for training are principally selected from those who have distinguished themselves in the branch (metropolitan or provincial) schools. The admission to the Training School, therefore, becomes an object of ambition to the students in general. Prize-students and pupil-teachers are eligible for such admission; and this portion of the system has the advantage of leading to the extension of elementary teaching in parochial schools by means of the pupil-teachers, who are required to undertake that as part of their duties. Not only are the pupils thus made into masters, but they have a proper training in the practice of the art of teaching itself,—a preliminary course, with this special object, is gone through at South Kensington. The Metropolitan District Schools, seven in number, afford fields for the exercise of these students in training, of course in a subordinate capacity. Another means of practical teaching is afforded by the parochial schools of London, which, without any cost to the State, by the fees received, not only pay the salary of the master who superintends, but leave a surplus to the Department. Thus, the children of the poor obtain the services of highly-trained masters at no cost whatever to the State. Mr. R. Burchett's (the Head-Master) Report, speaking of the students in training, says: "This course of instruction is divided into six groups of studies, to each of which a certificate of competency is attached; and the acquirement of this certificate is the ordinary conclusion of the studies of each student in that particular group, although it is usual for the pupils to study at least in two groups at one time. It frequently follows, therefore, that students are more proficient than their certificates represent, as the more advanced Art-studies commence with the student's entry into the school, while the examina-

tion upon them cannot take place until the more elementary certificates are obtained."

These six groups may be particularized thus:—1st. Elementary drawing and colouring. 2nd. Painting, with examinations in styles of Art, and the elementary principles of ornament. 3rd. The figure drawn and painted, with examination in the historic styles of ornament. 4th. Modelling ornament, with examination in styles of Art, and in the elementary principles of ornament. 5th. Modelling the figure, with examination in the historic styles of ornament. 6th. Technical instruction. By obtaining a certificate in each of these groups, the annual sum of 10*l.* is made payable to the master in aid of his income,—the maximum sum for each individual being 50*l.* a year. The obtaining of these certificates has been found to facilitate getting employment by teachers in general, because, naturally enough, employers feel some confidence in the acquirements of persons so instructed and taught to teach.

Thus far upon the skeleton of the system; now for its muscular and locomotive parts. What is meant by a training in any of the six groups, and by what process the instruction is given, may be best stated thus, beginning from the first day of a tyro's introduction. The student, presuming his entire ignorance (otherwise, the in-comer is taken at the point he proves himself to have attained before entering), is set to draw from the flat simple geometrical forms, then outlines of natural foliage or rudimentary ornament. Some advance made in these matters, a course of practice from what the Department styles "models" is introduced,—collaterally and ultimately superseding the first, as progress is made. These models, which, by the way, are admirably calculated for students who have no facilities for obtaining instruction to practise from in private, are purchaseable by the public; they consist of block cubes, or other simple geometrical forms, that can be disposed in any position and drawn from by way of training the eye, not alone in form but in the knowledge of light and shade. The practice of shading, or representing form by light and shadow, follows this,—primarily from the flat, then from the models, which, indeed, from the very beginning, have been gradually opening the pupil's eyes. All this time the instruction is intermixed by discourses upon practical geometry and perspective, delivered upon a system highly calculated to rouse the student's attention and interested zest in his work. As an example of this, and to point out the intelligent and thoughtful nature of the school's action, we may state, that before the assembled tyros a master demonstrates upon a black board the simple rules of perspective and geometry, questioning his audience as to their comprehension of the matter in hand; their replies readily guide him to direct further questions, or explanations, as required. When the practice of free-hand drawing comes into operation, which next follows this, or in some cases is carried on simultaneously with it, the teacher acts in a somewhat similar manner. Suppose a dog couchant is the example; he develops its main bearings, so to speak, step by step, from one given point,—as the eye; hence to the shoulder one line correctly delineated gives a new base for the paws and back, hence the hind-quarters and legs. Following him, the student produces the same on paper, which is examined before further progress; a series of axes for each portion of the subject being obtained, the master fills in the outline, demonstrating its character as he goes on, followed by the pupil as before. The pupil must be dull indeed, if he does not get something like an intelligent comprehension of what he is about from this method of instruction, which was, we believe, introduced by the present headmaster, Mr. Burchett. Copies of a higher grade succeed the rudimentary ones, still keeping to the flat originals, excepting with regard to the models. In due time the subjects are changed to objects in low relief, and progressively to the round itself, in casts or nature. Before the certificate can be obtained, the pupil must be able to produce drawings, ten in number, of various characters, indicated above; he must make, in a given time, a drawing from a group of models, be prepared to instruct a class such as that of which

he formed a part, and solve, in writing, questions in geometry, perspective, orthographic projection, and the rudiments of constructive architecture. It will be seen that this alone involves an amount of knowledge rarely, if ever, possessed by the drawing-master proper.

Group 2, for the student in training, succeeds. Here the practice of colour is inculcated. In proceeding further, we shall probably best indicate what the studies are, by quoting some of the questions put in examination of the pupil, before he again proceeds. In group 2, the following were satisfactorily answered the year before last:—2. State what union of primaries form the various secondary colours. 3. Name six mineral and four vegetable pigments used in painting, and give any information you possess concerning them. Six works are required for the certificate for the second group: a composition of still-life painted in oil; a landscape in oil, from nature, or an approved example; a painting of ornament in monochrome, in oil; study, in water, of flowers from nature; a sheet, of at least two studies of ornamental arrangements in colour; a sheet of studies of some plant or plants botanically analyzed, with a view to ornamental details. By way of enabling the student to accomplish the last of his tasks, there is attached to the Training School a lecturer on Botany, whose duty it is to elucidate the natural structure of plants, so that their elementary forms may be understood. As human anatomy is useful to the draughtsman of the human figure, and essential to its intelligent representation, so the anatomy of plants should be studied in ornamental design. It is difficult to demonstrate in words the excellence of this part of the system.

Group 3. demands a comprehensive knowledge of the human figure, which must be drawn and painted—a tolerably fundamental acquaintance with anatomy, obtainable from a course of lectures delivered to the students by Mr. J. Marshall, twice in the year. Seven works are demanded from the student: comprising, a study in chalk from the living model, the bones and muscles placed within the outline of an antique figure; a painting from the human figure from a picture in oil; the same from the nude, or the draped figure; a sheet of varied studies of historic styles of ornament, sketched from works in the Museum, the authorities being appended, the sketches to be coloured when the originals are so. Questions answered in examination for the certificate in this group were, as before.—1. What are the characteristics of Greek Art?—2. Give examples of its three periods. —3.—4. What are the characteristics of Northern and Italian Gothic?—6. Had this (the Renaissance) any influence on the Mohammedan styles? With group 4, the necessity of original design is introduced, for which the foregoing groups are preparatory. Its application is chiefly to sculptural art. The student has to produce five works, models of ornament from the cast and from a drawing, i.e., producing faithful relief from a flat surface, reversing the ordinary process; models of flowers or foliage from nature; time-sketches, in clay; and studies of historic styles of ornament, drawn, restored or modelled.

Group 5. carries the student into modelling the figure, &c.; the questions for examination imply a knowledge of human anatomy and the history of ornament in various styles and periods. Six works have to be produced:—a shaded antique figure, drawn from the cast; an anatomical rendering of the same, modelled; a drawing of the skeleton in the position of the same; a model of the same; a sheet of varied studies of the relief ornament of various historic styles, from examples in the Museum; and other tests of acquirements. With group 6, the remaining tests apply to specialities of application, as to architectural, engineering, naval or mechanical drawing. Candidates for a special certificate on ornament are required to send in, for permission to compete, two original works, painted or modelled, to show their technical skill, as well as their power of designing; also, a monograph, drawn up by themselves, on at least two historic styles, illustrated by sketches from works in the Museum. They are examined, by papers, on the elements, history and application of orna-

ment, and are required to design some works in the presence of the examiners. A student, presumably competent, may take up any group as his special requirement suggests. Of course, a mechanical draughtsman need not learn human anatomy or botany. Various rewards are given to proficients according to attainment, either in medals, honourable mention, instruments of use in art, books, &c. The students, qualified by this course, obtain, as vacancies occur, masterships in provincial schools or are eligible for employment in design. The result of all this may be seen in the fact stated by the Report, that nearly 85,000 persons received instruction in drawing in 1860 in the various schools, increasing from 29,498 in 1855. The exhibitions of the pupils' works are not only honourable to them, but testify highly to the intelligent system which has fostered their skill.

FINE-ART GOSSIP.—On Tuesday last Mr. James Sant was elected an Associate of the Royal Academy.

Meers, Hamilton & Adams, of London, and Mr. J. A. Rowbotham, of Derby, publish an illustrated version of the well-known legend of the 'Mouse-Tower on the Rhine,' which relates the villainy of a certain Bishop Hatto. The illustrations, by Mr. V. H. Darwin, are very poor.

The Twelfth Report of the Commissioners on the Fine Arts says, the annual grants for decorating the New Palace have sufficed to meet the claims of the artists. In that of Mr. Dyce, however, a different result has been experienced. This artist, by the original agreement, was allowed a fixed annual sum for a limited period, within which he undertook to complete the work. Failing, from various causes, to do so, additional time was granted from the termination of the period in June 1855, which was extended to the beginning of 1858. Since 1854 Mr. Dyce has had exclusive occupation of the Queen's Robing Room granted on condition that the work should be completed in June 1857, a time since extended to the beginning of 1858. "The work is," says the Report, "to our extreme mortification, still unfinished; the delay having occasioned, as we fear, great inconvenience to your Majesty in consequence of the long-continued and still exclusive occupation of the Robing Room by Mr. Dyce. The more recent interruption has arisen, it is understood, from ill health. We have the greater reason for regretting any impediment in the completion of this work, since the portion already executed is, in our judgment, highly creditable to the artist." In noticing the comparative assiduity of artists, a high compliment is paid to Mr. Macleis for his "unremitting industry" in working on the water-glass picture of the Meeting of Wellington and Blucher after Waterloo, in one of the large compartments of the Royal Gallery. The notes compiled by Mr. Macleis during his journey of research into the practice of the above-mentioned method in Germany, together with those resulting from his own experience, are appended to this Report. Mr. Herbert has adopted, with slight modifications, the same method, to his entire satisfaction. The Commissioners are of opinion that the decorations of the "Houses" by the best artists may conduce to the credit of the artists and of the country. At the same time the largely increased encouragement given of late years by private persons to artists leads them to admit that those artists employed on the decorations could, in almost every case, be more profitably, though not more honourably, employed in other and possibly less arduous undertakings. With regard to painting, it is recommended that, for the sake of uniformity, a series of designs, or sufficiently distinct portion of such series, should be entrusted to one artist; but in relation to sculpture, the Commissioners see no such necessity, because a series of statues in any given locality may, without danger of undue incongruity of style, be allotted to different sculptors. The duration of any scheme of decoration by means of sculpture can consequently be calculated with more precision, while the undertaking itself can be kept more under control. The Commissioners believe that every object contemplated in their appointment will

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be fulfilled by the employment of eminent sculptors in entire or partial execution of the schemes before submitted.

The British Photographic Portrait Gallery, Numbers III., IV., V. and VI., lie before us. Numbers I. and II. we have already noticed. Those now in question contain portraits of the Earl of Derby, Messrs. Monckton Milnes and E. Cardwell, M.P.'s; also of the Dean of St. Paul's. Each is accompanied by a short notice, mainly of dates and deeds, concerning the subjects. The first is an excellent and characteristic portrait, good enough, but not too good. The second looks heavy and lumpy, the head being a failure. The third is one of the best and most expressive likenesses we have ever seen in photography, in which a portrait is not always a likeness, we need not say. It is well composed, moreover, and is good every way. The fourth is like enough, but so bad both in production and composition that less said about it the better. Messrs. Mason & Co. are the publishers, and Mr. Kilburn is the photographer, of this series.

By a clerical error in our notice of the Report of the Department of Science and Art last week, "Dr. Marshall," in the eighth line from top of third column (p. 128), appeared for *Mr. John Marshall*.

The magnificent Dome of Monreale, Sicily, is to be fully illustrated by the Rev. D. B. Gravina, on the most magnificent scale, by eighty large imperial folio plates printed in chromolithography, with, as certain specimens already completed show, the greatest care and accuracy of attention to the famous mosaics of this singular building, the crown of Norman Architecture. The architectural portion will be included in these, of course. The author, who has resided for forty years in the Benedictine Monastery adjoining the Dome, has given all his attention to the work he has now nearly brought to a conclusion, and contributes a text explicatory of the symbolic meaning of the emblems of the colours, and of the sacred and profane usages and customs, as delineated in the mosaics. The plates have been partly executed by the author, partly by Sicilian artists. The proceeds are to be devoted to building a school for poor children at Maidstone. The date of the subject, about 1170, and the vast variety of its mosaics, cannot but afford a means of interesting the public, especially as we find architects turning their attention to mosaic as a means of decoration; and that there is considerable hope Sir Christopher Wren's original intention of illuminating the stark walls of St. Paul's Cathedral with such materials may soon be carried out.

MUSIC AND THE DRAMA

ROYAL ITALIAN OPERA, COVENT GARDEN.—Mr. MELLON'S CONCERTS.—Mr. Alfred Mellon begs most respectfully to announce, that his Annual Series of PROMENADE CONCERTS will COMMENCE on MONDAY, August 12.—Promenade, One Shilling.

NEW PUBLICATIONS. SERVICE MUSIC.

The Music used in the Services of the West London Synagogue of British Jews. Principally composed and edited and adapted by Charles Salaman; the Ancient Melodies harmonized and the whole arranged with Obligato Organ Accompaniments, and edited by C. C. Verrinder. Vol. I. (Addison & Co.)—This is a publication of more than common interest; not merely as adding to our knowledge of the style of music preferred for the Hebrew ritual, but because it contains compositions of to-day as well as melodies by tradition reputed to be more ancient in date than the First Temple. With some of the latter we had been made acquainted by M.M. De Sola and Aguilar's collection of Portuguese Synagogue music. When examining that valuable work, the symmetry of some among the ancient tunes struck us as remarkable; there being no peculiarities of form or interval to distinguish them from such sacred airs as a Mozart or a Mendelssohn might write for the uses of the temple belonging to any creed. The austere dryness of the Greek modes, turned to account by the early Christians, would seem to have small orthodoxy or authority

among the Hebrews. We understand that this book is published with "sanction," and if so, it is equivalent to a confession that beauty of form and melody—be it ever so stately, never aesthetically repulsive—is not only permitted but sought for by those of the old faith. This is to be seen in the contributions of Mr. C. Salaman,—of that excellent amateur Mr. S. Waley and of Mr. E. Hart. Some of those by the first-mentioned writer are almost secular in the turn of their melody—without, however, being chargeable with frivolity. We have always held with those who allow Music in worship to avail itself of the materials of its time; and this on principle no less than on tradition. There is direct injunction that "everything" is to take part in prayer and praise,—and those who limit the language of adoration to this or the other century, voluntarily imprison themselves within the sepulchral walls of a ruin, instead of "devoutly pressing" into the building which Piety regards to-day for living beings to beautify, and in which living beings may find their spirits chastened, or softened, or exalted. The words of Holy Writ are not exclusive in their obsolescence:—it may be asserted that there has been little or no nervous writing in any style of any period since the translation was made for England, in which it may not be traced that our writers are conversant with the phraseology of the Bible. This universal adaptability in nowise implies misuse or confusion—it simply displays a treasury of aliment and suggestion which are of all time, and have nothing to do with the momentary fashions of an epoch, save by throwing into these something of that nobility and grandeur which will belong to high purposes and unselfish thoughts, so long as human hearts beat,—so long as some will repair to the Temple to worship and others to sell doves and to change money. But we must not be further beguiled into a subject too wide and too deep to be treated here; our reasons for thinking highly of this Jewish music, we conceive, having been sufficiently indicated in the above remarks and speculations.

How different from the foregoing work of service-music is the one before us—*Benediction Service, with Thirty-six Litanyes*, by W. Schulthes (Ewer & Co.).—Here we have the allurements, and the gilding, and the colour, and the incense, and the flowers of a Jesuit chapel (the taste of that religious order in church decoration being well known).—So be it, for those who find in these things devotional suggestion; provided the gilding be good, the colour gorgeous, the incense unadulterated, and the flowers richer than the pale, pinched blossoms which grow in some Campo Santo. The usual elegance of M. Schulthes as a writer has not forsaken him; but much of his work seems to us too slight, even tried by the Catholic standard, which, we believe, is the true standard of religious Art. To illustrate: Signor Rossini's "Stabat" is not slight; neither Mendelssohn's "Lauda Sion": though neither in, in one single bar, "strict."

The Chorale Book, &c., by H. H. Bemrose and W. Adlington (Wertheim & Co.), is one of the concocted productions of which modern times have produced too many. We cannot understand that any new collection of the kind can be wanted; and the prefatory editor is apparently aware of the fact, since he launches out into a paradox which, once for all, is to be combated. Says he, "It may be remarked, that the first impression of a tune is not always correct. There is sometimes a quaintness and apparent insipidity, especially in certain tunes, towards which on further acquaintance a strong attachment succeeds." By way of rejoinder, may be put in Mendelssohn's true saying,—"It is astonishing how one can become used to bad music." A tune that makes no first impression is no tune, but an arrangement of notes, that makes its way by favour, or association, or persistence.—Many of the Psalm tunes here collected (why "Chorales") are uninteresting, and not good, if considered in reference to the words of Tate and Brady. The German specimens, we are instructed, have been "docked" (*vide* "Brandenburg," p. 156). It may be submitted, that we are rich enough to have dispensed with such mutilation of foreign wares. But there is a disease epidemic, it would seem, among Psalm-

odists as among potatoes, and here is the hundredth proof of it—one which, whether the last example comes from America or (as here) from Derby, must be denounced by all who desire to have the music of public worship in English decorously presented and performed.

ROYAL ITALIAN OPERA.—Superlatives in play-bills are not always words of wisdom or signs of health. Why call the cast of "Il Barbiere," on Saturday night, "unprecedented"? Why force honest people to declare that the new Rosina is not so good as Malibran, Viardot, Sontag, Madame Grisi, and half a score of her predecessors less famous than they? Why must we remind Mr. Gye that there has been a *Bartolo* whose name was Lablache?—He is doing his best by such proceedings to prejudice "the town" against the new artists; and if the public becomes unjustly cold as for the moment it is irrationally warm, he will only have himself to thank, as having provoked comparison by trying to exaggerate success. Mdlle. Patti cannot by any strain of epithet be justly called "unprecedented" as a singer. For voice she is not to be compared with half-a-hundred sopranis who have gone before her; in execution (trying her by the time during which she has sung on the stage) she is ready, it is true, but not so perfect as others have been in her circumstances. Those who remember Mdlle. Pauline Garcia's first appearance as *Desdemona* must confirm this assertion. Mdlle. Patti's *Rosina* is, like every part she has sung here, musically and cleverly finished up to a certain point. Her changes were exuberant, some out of style. The reader need not be told that we enjoy and defend ornament in singing; but then it must be well applied and perfectly wrought out. In the latter part of the *cabaletta* to "Una voce" the new *Rosina* fairly ran riot, too frequently to the destruction of the measure of the movement;—towards the close especially, heaping group on group of notes, the one having little or no affinity with the other, and retarding, not enhancing the brilliancy with which the movement winds up. Then not a few of the passages were "dashed at," not done. The *staccati* portions were the best;—but neither were the *shakers* nor the scales so neat as a singer so gratuitously ambitious is bound to make them. We must add that some were in questionable time. The duett was better in every point of view. The *finale* was weak and the *stretto* was "behaved," not sung. It is true that the whirling brilliancy of the orchestra leaves the *soprano* small chance; but the *Rosina*, if she does not dominate, should and can be heard;—so judiciously has the master placed her voice. The *Lesson* scene was a mistake: *Rosina* there introduced a *bravura*, in the Gipsy style, by Mr. Wallace, to English words, which were not to be heard. On the whole, Saturday's singing gave us an impression of a more venturesome spirit in Mdlle. Patti than we had hoped she would show. She may lose her public, unless she

↑ The question is dwelt on, not by chance, but because it is exciting attention in more places than one just now. We spoke some short time ago of a lesson on *Agatha's* air from "Der Freischütz," by M. Stephen de La Madeleine, and offered a judgment on his decking thereof. The lesson has brewed a pretty quarrel in France. To those who hold with us he replies that Sontag and Schroeder-Derwent (countrywomen of Weber's, who had his tradition) used to embroider the *adagio* as he has stated. Our distinct recollections (the same we have printed in the mind Madame Pasta's cadences in "Ombra mai fu," and in the "Niobe" round of both German ladies in Weber's well known scene are of its delivery by them without the grace and *gruppetti* introduced by him. But, after all, the musician must decide for itself. We cannot fancy Mozart's "Dove sono" sung twice without some enhancement, delicate and well considered, of the few simple notes of the theme on its repetition. We cannot conceive *Agatha's* evening song otherwise than spoilt by, possibly, a most sparing use of *appoggiatura* in the second verse.—With Signor Rossini's music the case is entirely different. His Italian operas are so many revels for the voice, so many temptations calculated for the singer to show his craft and his command therein;—yet even in this it seems to me clearly pointed out by the structure of the music where this can be welcomed, where it is forbidden. One may change the air and grace of *Rosina's* vivacity (if one can change them well), but who would dare to alter the passionate flourishes of *Desdemona's* delirious *bravura* in the second act of "Otello," or those in the murder duet of the third act? It is because style in ornament is so universally neglected that we have so perpetually to complain of disproportions—misapplications of this severe music tawdry pranked out—that tempting melody puritanically starved.

is counselled wisely: clever though she be, far beyond the average cleverness of singers of her age. Her acting was pretty, with a touch in it of malice and sarcasm, analogous to that air of *fin-lady* languor and impertinence which pleased us in 'Martha.' At present, we conceive her *forte* to be comedy: and, if "a bepeak" could make itself heard, she should be tried (as was last week said) in 'Susanna.' Signor Cianpi improves, and has expunged one or two of the minor-theatre tricks, which in his first performances of *Bartolo* made us question his possession of any real mirth.

The season, one of unusual bustle, profit, and reserve in attempting new music, will close to-night by a performance of 'Le Prophète.' Mr. Gye has failed to make that opera popular with Mlle. Csillag. We cannot but fear the same result, with Madame Nantier-Didié: though there cannot be two opinions as to the vocal powers and requisites of the two ladies. The latter has hitherto lost herself when she has forgotten that she is a first-rate singer and a pleasing actress—of the second class.

MUSICAL AND DRAMATIC GOSSIP.—The programme in detail of the Birmingham Festival is before us. The works selected for performance have been already mentioned, and the names of the singers, whose labours seem to be fairly apportioned to them, on the whole. There is not a solitary piece of music which is not well known. We have no doubt that the Directors have weighed their reasons for departing from that course of enterprise which during so many past Festivals has given Birmingham an European pre-eminence; but that the interest of the meeting is thereby largely reduced with some of us, there can be no question. To hear how Mlle. Tietjens "gets on" in Oratorio, and how Mlle. Patti will succeed in "Let the bright Seraphim," offers small compensation for the absence of some new or unfamiliar work of importance. It is vexatious, if it be true, that no Oratorio by a living writer is worth risking; but surely there must be sacred and service music worth reviving by the great masters whose name and fame are taken for granted.

It is not very often that we get musical news from Australia; but the dwellers in that far new world, it appears, are "buckling to," and occupying themselves with Art in a sensible fashion. We have a concert-bill of the first performance of the second season of their "Musical Union," held on the 22nd of May, at which Mendelssohn's "Walpurgis Night" and Mr. Henry Leslie's "Judith" were played and sung by an orchestra of fifty-two and a chorus of one hundred executants.

Our instrumentalists appear determined to take no holiday this year, since Mr. Mellon announces that his Promenade Concerts will commence at the Royal Italian Opera House on the day so dear to the sportman, the twelfth of this month.

The five prizes of the Brass Band "Sydenham contest" were awarded as follows:—First prize to Messrs. Marriner's Band (of Keighley); second ditto to the Victoria Amateurs; third ditto to the 15th Durham (also known as the Darlington Band); fourth ditto to the Albion Band; and the fifth and last ditto to the Stanhope Band.

A concert given at Scarborough, on the 25th ult. is worth a word among the curiosities of the year. Mr. Sims Reeves was to have appeared there; but on his arrival, it became evident that he could not sing;—on which the management prevailed "on Mrs. Howard Paul to appear in his stead, and give her wonderful impersonation of Mr. Reeves, and sing the songs set down for him in the programme." This is pressing of jest into earnest service with a vengeance!—That Mrs. Paul was made for better things than such masquerading, all who remember Miss Featherstone's superb voice and remarkable promise of stage excellence must know. Thefeat is not a new one. Years ago a fortune was made by a man who gave concerts on the Continent, dressed as a woman, who called himself "The Male Catalani."

Now is the time when Autumn projects are born. We hear of a plan at Manchester of giving twenty weekly orchestral and choral concerts in

the Free Trade Hall there, directed by M. C. Halle, on the scale of the former remarkable performances under the same conductorship, which excited so much attention.

Once a month comes a rumour of some new joint-stock company, meant to out-do every existing establishment by some exhibition of unparragoned excellence. The liability is always "limited"; so, we are glad to believe, has the confidence of speculators become in these latter days. Among the newest reports has been one of a monster concert-room which is to be raised close to the Kensington Exhibition building, for the purpose of giving monster concerts during the season of 1862. It has been said that the moving parties in the scheme are those who were to do such great things in the foundation of "the Handel College." What was observed respecting the new English Opera speculation a fortnight since might be here repeated *sforzando* (as the musicians say), were there the most remote chance of any such project getting beyond the stage of application to the credulous, and finding even them rather hard of hearing.

Miss Adelaide Phillips, an American *contralto*, of whom report speaks highly, is now, we are told, in Europe, to complete her studies.

Among other watering-place pleasures is to be a new operetta, "Les Roses de M. de Malechères," in one act, by M. Jules Beer, nephew to M. Meyerbeer, which is to be produced at Spa.

M. Roger (French journals announce) is going to Russia; some state on a five years' engagement, at an enormous salary. Should the latter news prove true, we are sincerely glad to think that this once charming artist may there refresh his fortunes; if Report has spoken the truth in respect to them; but we cannot join in lamentation over the departure of one to hear and see whom, of late time, has been more painful than pleasant. Meanwhile, he has been singing, for a few evenings, in the scene of his first and most real triumphs, the Opéra Comique. The concerns of this theatre, once so fortunate, are, we are assured, in a condition anything rather than flourishing.—Madame Cabel returns to her right place, that of florid singer at the new Théâtre Lyrique.—At the examination of the pupils of the Conservatoire the other day, two are announced as having distinguished themselves greatly—Mlle. Cico, a brilliant soprano, and M. Caron, a *baritone*.—M. Faure will enter on his duties at the Grand Opéra in "Guillaume Tell."

A Symphony, by Mynheer W. E. Thooft, is said to be producing some sensation in Holland. It is entitled "Charles the Fifth," and would seem to be more of a *cantata* than a symphony—voices being used throughout, so far as we can understand the description.

Herr R. Marggraff, in his recently published 'Grossdeutsches Liederbuch,' attributes the excellent popular song 'Das Lied von den Deutschen Strömen,' to Max von Schenkendorf, the third of those patriotic poets (Arndt and Theodor Körner being the other two) who roused the Germans in their great national struggles during the second decennium of this century. The *Allgemeine Zeitung*, in noticing Herr Marggraff's book, doubts whether the above-mentioned song is by Schenkendorf, as it is neither to be found in the first edition of Schenkendorf's Poems (Stuttgart, 1815), nor in the last complete edition of the poet's works (Berlin, 1837). We wonder that the *Allgemeine Zeitung*, in thus expressing a well-founded doubt, is not aware of the name of the real author of the song. It is by Karl Buchner, of Darmstadt, and, after having appeared for a long time, in students' and other song-books, under Schenkendorf's name, has at last been acknowledged to be Buchner's by the late Gustav Schwab, in the Preface to the third edition of his 'Fünf Bücher deutscher Lieder und Gedichte' (Leipzig, 1848).

MISCELLANEA

Whales and Whaling.—I have read with great interest the paper in your last number, by Prof. Owen, relative to a National Museum of Natural

History, and more particularly that part referring to the Right Whale, and the desirability of preserving a specimen of that greatest of the Mammalia before the species becomes extinct. Speaking of the Right Whale, Prof. Owen remarks, that it is confined to the seas of the Northern Hemisphere, observing that the peculiar nature of its food restricts it to high northern latitudes, and that "here only is there now the chance of seeing the spouting of the Right Whale." I trust I shall not be considered presumptuous in venturing to offer a few remarks which may seem opposed to so distinguished an authority upon the subject, but I know from my own observation that the Right Whale visits the shores of Australia, Van Diemen's Land, and New Zealand, in considerable numbers, during the summer months; and in good seasons is (or was, at the time I was there) largely captured both by vessels and by shore whaling parties. I have known as many as eight large Right Whales taken off Twofold Bay (about lat. 37° 6' S.; lon. 149° 57' E.) in one day; these whales being in every respect similar to those taken in the Northern Seas, the true whalebone whale. Besides the Right Whale, another and smaller kind, called by whalers the "Humpback," is frequently taken; but this differs from the Right Whale in many important particulars. The belly, and under the throat, is pure white, and gathered into longitudinal folds; it has a small back fin, near the tail; the head is sharper, the tail more pointed, and altogether it is more active than the Right Whale, which has no back fin, and is equally smooth all over, being generally all black, though it is sometimes beautifully mottled, black and white; these are called Magpie Whales, and are thought to have thicker blubber than the others. With reference to the term "spouting," I may observe that the whale never really spouts water from the head in the manner generally represented; the air, as it rushes up through the blow-holes, takes up a portion of water, which is blown up like a jet of steam; the only fluid ever spouted from the head is blood, when the animal is severely wounded internally by lancing;—this frequently rises in two great columns, and is spread by the wind in a shower over the men and boats near; he is then said by the whalers to have "his chimney a-fire." The most important natural enemy of the whale on the coast of Australia is the "killer," a large kind of porpoise, with a blunt head and large teeth. These "killers" often attack the whale, and worry it like a pack of dogs, and will sometimes kill it. The whalers regard these creatures as important allies, for when they see from the look-out that a whale has been "hove to" by them, they are pretty sure of capturing it. The killers show no fear of the boats, but will attack the whale at the same time, and if a boat is stove, which often happens, they will not hurt the men when in the water. When I wished to obtain the head of one of them, I had some difficulty in prevailing upon the men to kill one, as they said it might bring them ill-luck. The Australian natives about Twofold Bay say, the killers are the spirits of their own people, and when they see them will pretend to point out particular individuals they have known; some are very large, exceeding twenty-five feet; they blow from the head in the same manner as the whale. When a whale has been killed, it is not unusual for the killers to take it down bodily, in spite of all the efforts of the men to keep them off and tow it in. When this occurs a buoy is attached to mark the place, and after being down some twenty-four hours or longer, the carcass becomes inflated and rises to the surface, like a great balloon, generally minus the tongue, which is the favourite morsel of the killers. There is another variety of the whale—probably the largest in the world—in the Southern Seas; but I will not add more now, as I have already trespass too much on your valuable space by what, I fear, will appear to many of your readers a very unscientific yarn.

O. W. BRIERLY.

8, Lidlington Place, Oakley Square, July 31, 1861.

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